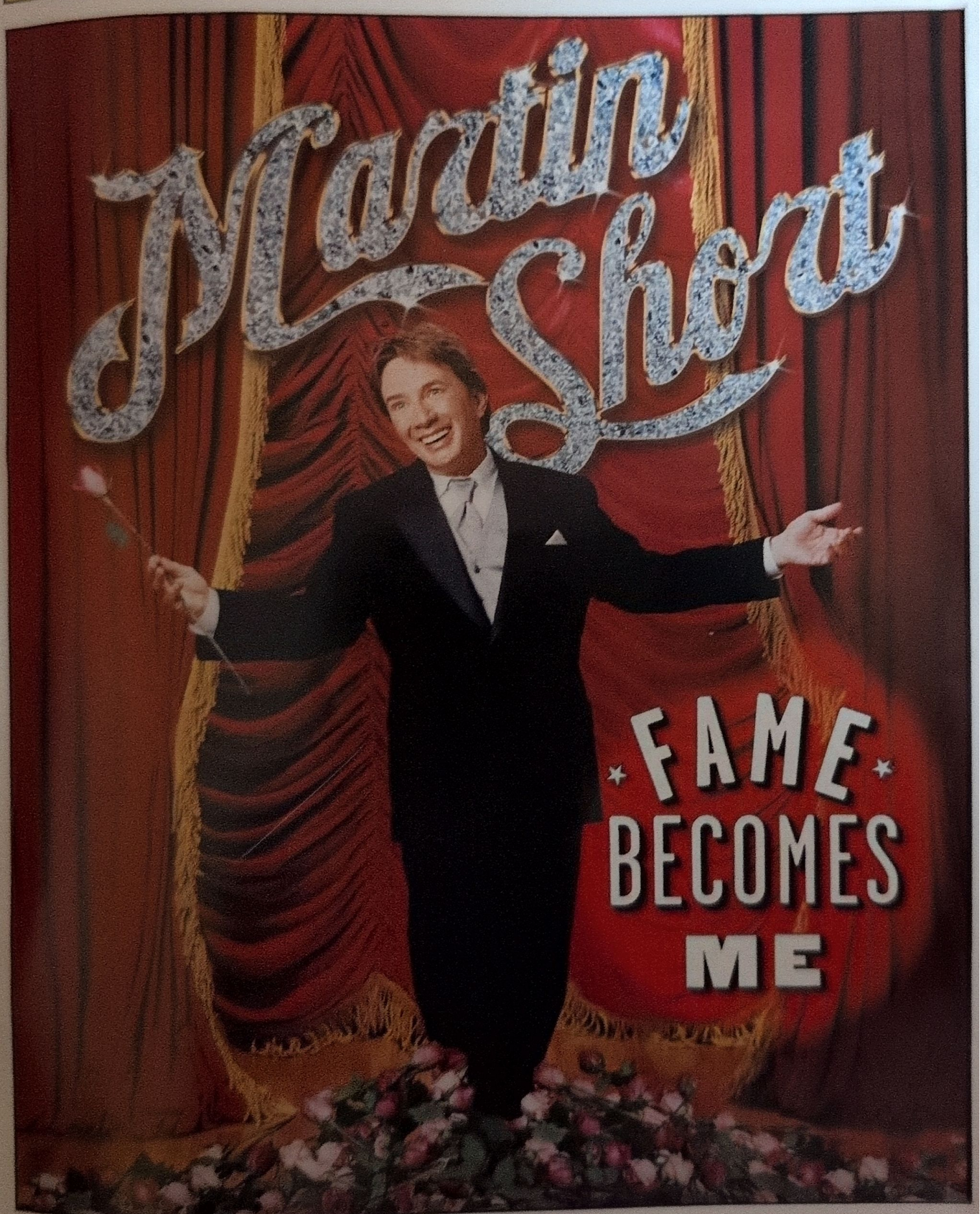
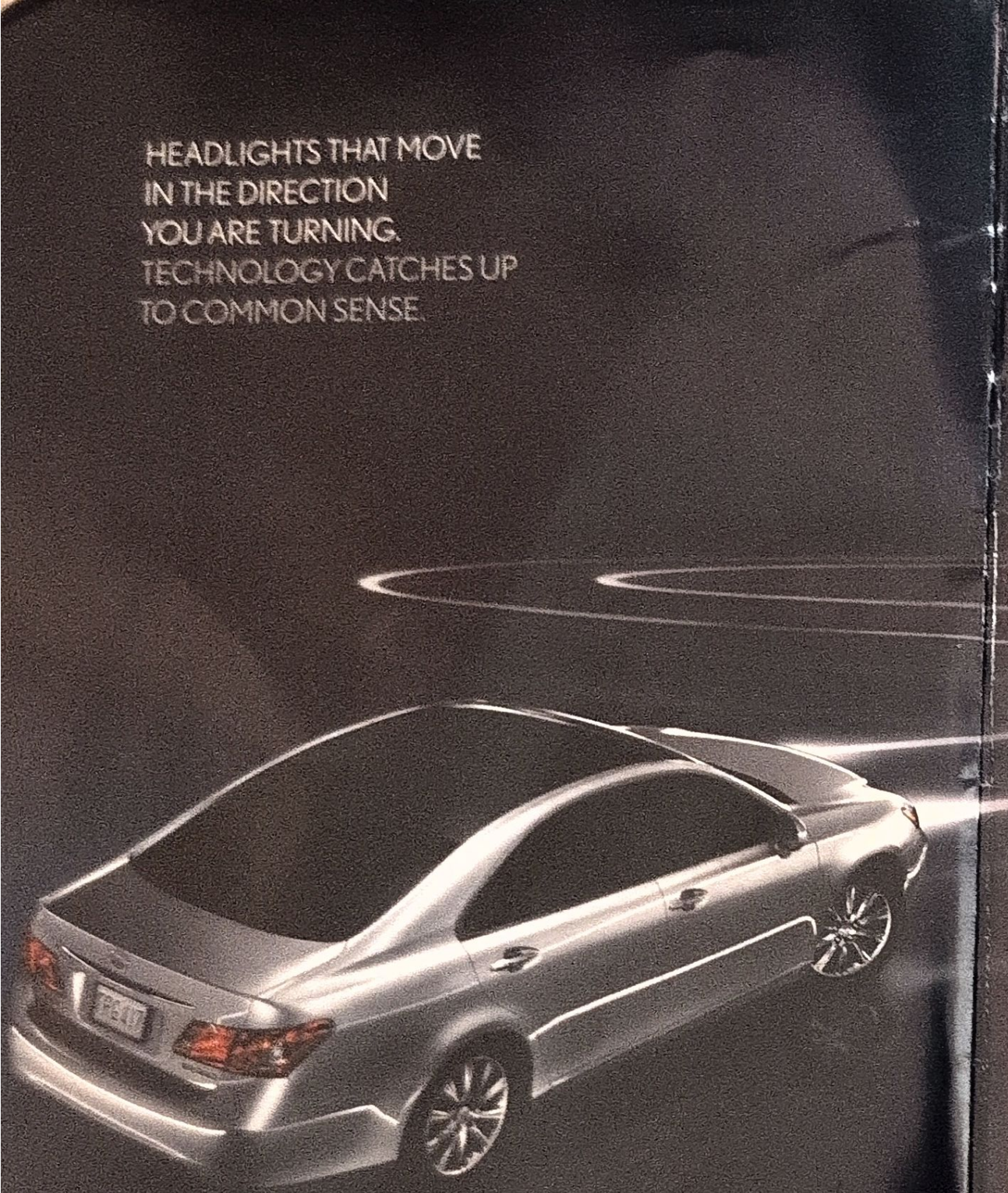
PLAYBILL®

CURRAN THEATRE
SAN FRANCISCO, CALIFORNIA



HEADLIGHTS THAT MOVE
IN THE DIRECTION
YOU ARE TURNING.
TECHNOLOGY CATCHES UP
TO COMMON SENSE.



AN ENTIRELY NEW ES. THE LEXUS ES 350.

The idea was simple, almost obvious. Instead of having headlamps point directly ahead, have both lights turn in the same direction that the car is turning. That way, light is cast around corners—helping to make the road, and everything on it, more visible. It's called the Dual-swivel Adaptive Front Lighting System, and you'll find that kind of innovative thinking offered throughout the all-new 2007 ES 350, from the MP3 port, to the rain-sensing wipers, to the over 100 onboard sensors. To learn more, visit AllNewES.com. You're sure to find it quite illuminating.

THE PASSIONATE PURSUIT OF PERFECTION.

2006 Lexus

CONTENTS

MAY 2006 VOLUME 122 NUMBER 5

8 JUST PEACHUM
by Christopher Wallenberg

12 REVAMPING A VAMPIRE
by Harry Haun

18 THE PROGRAM
including Cast, Who's Who and Credits

Pg. 8

Ana Gasteyer with her latest role in the revival of Brecht and Weill's The Threepenny Opera

PHOTO BY: JEFF VESPA

PLAYBILL
SERVING BROADWAY SINCE 1884

CALIFORNIA PLAYBILL®

PUBLISHER Philip S. Birsh
REGIONAL SALES DIRECTOR Leslie J. Feldman
EXECUTIVE EDITOR Clifford S. Tinder
EDITOR Judy Samelson

ART / PRODUCTION

SOUTHERN PLAYBILL®
16505 N.W. 13th Avenue
Miami, FL 33169
Phone: 305.624.5001
Fax: 305.624.0043

MANAGER Carolina Diaz
SENIOR ART DIRECTOR Milton McPherson
GRAPHIC DESIGNER Silvia Cañadas
GRAPHIC DESIGNER Lance Lenhardt
GRAPHIC DESIGNER Sally Coscia
GRAPHIC DESIGNER Maria Moreno
GRAPHIC DESIGNER Maritza Lopez

DESIGN DIRECTOR Linda Clark
PRODUCTION MANAGER Mark C. Hamilton
PRODUCTION ASSISTANT Michelle Campos
TRAFFIC COORDINATOR Eric Schrader

CONTROLLER/GENERAL MGR. Laura Goldman
ACCOUNTANT Ruth Ingram
ACCOUNTING ASSISTANT Raquel Romero
CLIENT SERVICES COORDINATOR Lacy Carter
COMPUTER ADMINISTRATOR Chris Diaz

CALIFORNIA ADVERTISING SALES

WEST COAST SALES DIRECTOR Karen Kanter/ 310.822.2099
SAN FRANCISCO Bob Caulfield/ 415.824.2900
Donald Roberts/ 415-63-STAGE
LOS ANGELES Tom Green/ 888.204.2002 x11
Sara Smith/ 888.204.2002 x14
SAN DIEGO Jeff Ross/ 888.204.2002 x30

California PLAYBILL® is published by PLAYBILL Incorporated, 525 Seventh Avenue, Suite 1801, New York, NY 10018. Copyright 2006 by PLAYBILL Incorporated. All Rights Reserved. PLAYBILL® is a Registered Trademark of PLAYBILL Incorporated.

PLAYBILL® Incorporated

PRESIDENT Philip S. Birsh
SENIOR VICE PRESIDENT Clifford S. Tinder
SECRETARY/TREASURER Lewis Cole
CHAIRMAN Arthur T. Birsh
VICE PRESIDENT Joan Alleman

WARNING: The photographing or sound recording of any performance or the possession of any device for such photographing or sound recording inside this theatre, without the written permission of the management, is prohibited by law. Violators may be punished by ejection and may render the offender liable for money damages.

REACH US ON LINE AT http://www.playbill.com

Rajashree and Bikram Choudhury, *Founders*
Bikram's Yoga College of India

Bikram & Rajashree's bank

provides a private banker who embraces their philosophy

implements their financial strategies with a world view

fulfills their desire for both personal and business harmony

has the uncommon flexibility to quickly meet their needs

believes a client's peace of mind is the ultimate goal.

Invest in you®

UNION BANK OF CALIFORNIA

THE PRIVATE BANK℠

Banking Services • Trusts • Investment Management
Mahla Shaghafi, Senior Vice President & Regional Director, (415) 705-7240

Visit us at uboc.com

©2006 Union Bank of California, N.A. Member FDIC

When it comes to bad cholesterol–

Ask your doctor if lower is better

CRESTOR is a registered trademark of the AstraZeneca group of companies.
© 2005 AstraZeneca Pharmaceuticals LP. All rights reserved. 04/38 6/05

Getting high cholesterol down is important.

Doctors know lowering high cholesterol is important for everyone. But for some people, it's even more important. In fact, a panel of medical experts recently proposed updated guidelines suggesting many patients aim for an even lower cholesterol goal than before.*

Working with your doctor is key to helping you reach your cholesterol goal.

If, after all you've tried—including diet and exercise—your doctor believes you need to get your bad cholesterol even lower, ask whether CRESTOR might help.

Aim lower.

CRESTOR may make the difference you need. In fact, the 10-mg dose of CRESTOR, along with diet, can lower bad cholesterol by as much as 52% (vs 7% with placebo). That means your LDL-C—the bad cholesterol—could go down about half. Your results may vary.

Is CRESTOR right for you?

That's another conversation you need to have with your doctor. Your doctor will decide the best course of treatment for you after assessing your particular needs.

Get more information about CRESTOR.

To learn more about CRESTOR, or if you are without prescription coverage and can't afford your medication, AstraZeneca may be able to help. Call 800-CRESTOR or visit CRESTOR.com.

Here is important safety information about CRESTOR you need to know.

CRESTOR is prescribed along with diet for lowering high cholesterol and has not been determined to prevent heart disease, heart attacks, or strokes. CRESTOR is not right for everyone, including women who are nursing, pregnant, or who may become pregnant, or anyone with liver problems. Your doctor will do blood tests before and during treatment with CRESTOR to monitor your liver function. Unexplained muscle pain and weakness could be a sign of a rare but serious side effect and should be reported to your doctor right away. The 40-mg dose of CRESTOR is only for patients who do not reach goal on 20 mg. Be sure to tell your doctor if you are taking any medications. Side effects occur infrequently and include muscle aches, constipation, weakness, abdominal pain, and nausea. They are usually mild and tend to go away.

*Adult Treatment Panel (ATP) III, Update, 2004

Please read the important Product Information about CRESTOR on the adjacent page and discuss it with your doctor.

If your doctor says "lower is better," aim lower with CRESTOR.

CRESTOR®
rosuvastatin calcium

AstraZeneca

Please read this summary carefully and then ask your doctor about CRESTOR. No advertisement can provide all the information needed to determine if a drug is right for you. This advertisement does not take the place of careful discussions with your doctor. Only your doctor has the training to weigh the risks and benefits of a prescription drug.

CRESTOR®

rosuvastatin calcium

BRIEF SUMMARY: For full Prescribing Information, see package insert. **INDICATIONS AND USAGE** CRESTOR is indicated: 1. as an adjunct to diet to reduce elevated total-C, LDL-C, ApoB, non-HDL-C and TG levels and to increase HDL-C in patients with primary hypercholesterolemia (heterozygous familial and nonfamilial) and mixed dyslipidemia (Fredrickson Type IIa and IIb); 2. as an adjunct to diet for the treatment of patients with elevated serum TG levels (Fredrickson Type IV); 3. to reduce LDL-C, total-C, and ApoB in patients with homozygous familial hypercholesterolemia as an adjunct to other lipid-lowering treatments (e.g., LDL apheresis) or if such treatments are unavailable. **CONTRAINDICATIONS** CRESTOR is contraindicated in patients with a known hypersensitivity to any component of this product. Rosuvastatin is contraindicated in patients with active liver disease or with unexplained persistent elevations of serum transaminase (see WARNINGS, Liver Enzymes). **Pregnancy and Lactation** Atherosclerosis is a chronic process and discontinuation of lipid-lowering drugs during pregnancy should have little impact on the outcome of long-term therapy of primary hypercholesterolemia. Cholesterol and other products of cholesterol biosynthesis are essential components for fetal development (including synthesis of steroids and cell membranes). Since HMG-CoA reductase inhibitors decrease cholesterol synthesis and possibly the synthesis of other biologically active substances derived from cholesterol, they may cause fetal harm when administered to pregnant women. Therefore, HMG-CoA reductase inhibitors are contraindicated during pregnancy and in nursing mothers. ROSUVASTATIN SHOULD BE ADMINISTERED TO WOMEN OF CHILDBEARING AGE ONLY WHEN SUCH PATIENTS ARE HIGHLY UNLIKELY TO CONCEIVE AND HAVE BEEN INFORMED OF THE POTENTIAL HAZARDS. If the patient becomes pregnant while taking this drug, therapy should be discontinued immediately and the patient apprised of the potential hazard to the fetus. **WARNINGS Liver Enzymes** HMG-CoA reductase inhibitors, like some other lipid-lowering therapies, have been associated with biochemical abnormalities of liver function. The incidence of persistent elevations (>3 times the upper limit of normal [ULN] occurring on 2 or more consecutive occasions) in serum transaminases in fixed dose studies was 0.4, 0, 0, and 0.1% in patients who received rosuvastatin 5, 10, 20, and 40 mg, respectively. In most cases, the elevations were transient and resolved or improved on continued therapy or after a brief interruption in therapy. There were two cases of jaundice, for which a relationship to rosuvastatin therapy could not be determined, which resolved after discontinuation of therapy. There were no cases of liver failure or irreversible liver disease in these trials. **It is recommended that liver function tests be performed before and at 12 weeks following both the initiation of therapy and any elevation of dose, and periodically (e.g., semiannually) thereafter.** Liver enzyme changes generally occur in the first 3 months of treatment with rosuvastatin. Patients who develop increased transaminase levels should be monitored until the abnormality has resolved. Should an increase in ALT or AST of >3 times ULN persist, reduction of dose or withdrawal of rosuvastatin is recommended. Rosuvastatin should be used with caution in patients who consume substantial quantities of alcohol and/or have a history of liver disease (see CLINICAL PHARMACOLOGY, Special Populations, Hepatic Insufficiency). Active liver disease or unexplained persistent transaminase elevations are contraindications to the use of rosuvastatin (see CONTRAINDICATIONS). **Myopathy/Rhabdomyolysis Rare cases of rhabdomyolysis with acute renal failure secondary to myoglobinuria have been reported with rosuvastatin and with other drugs in this class.** Uncomplicated myalgia has been reported in rosuvastatin-treated patients (see ADVERSE REACTIONS). Creatine kinase (CK) elevations (>10 times upper limit of normal) occurred in 0.3% to 0.4% of patients taking rosuvastatin at doses up to 40 mg in clinical studies. Treatment-related myopathy, defined as muscle aches or muscle weakness in conjunction with increases in CK values >10 times upper limit of normal, was reported in up to 0.1% of patients taking rosuvastatin doses of up to 40 mg in clinical studies. In clinical trials, the incidence of myopathy and rhabdomyolysis increased at doses of rosuvastatin above the recommended dosage range (up to 40 mg) in postmarketing experience, effects on skeletal muscle, e.g., uncomplicated myalgia, myopathy, and rhabdomyolysis have been reported in patients treated with HMG-CoA reductase inhibitors. As with other HMG-CoA reductase inhibitors, reports of rhabdomyolysis with rosuvastatin are rare, but higher at the highest marketed dose (40 mg). Factors that may predispose to myopathy with HMG-CoA reductase inhibitors include advanced age (≥65 years), inadequately treated hypothyroidism, and renal impairment. Consequently: 1. Rosuvastatin should be prescribed with caution in patients with predisposing factors for myopathy, such as, renal impairment (see DOSAGE AND ADMINISTRATION), inadequately treated hypothyroidism, advanced age, and inadequately treated hypothyroidism. 2. Patients should be advised to promptly report unexplained muscle pain, tenderness, or weakness, particularly if accompanied by malaise or fever. Rosuvastatin therapy should be discontinued if myopathy is manifested by these symptoms or if CK is elevated or suspected. 3. The 40 mg dose of rosuvastatin is reserved only for those patients who have not achieved their LDL-C goal utilizing the 20 mg dose of rosuvastatin once daily (see DOSAGE AND ADMINISTRATION). 4. The risk of myopathy during treatment with rosuvastatin may be increased with concurrent administration of certain drugs, e.g., cyclosporine, (see CLINICAL PHARMACOLOGY, Drug Interactions, PRECAUTIONS, Drug Interactions, and DOSAGE AND ADMINISTRATION). **The benefit of further alterations in lipid levels by the combined use of rosuvastatin with fibrates or niacin should be carefully weighed against the potential risks of this combination. Combination therapy with rosuvastatin and gemfibrozil should generally be avoided. (See DOSAGE AND ADMINISTRATION and PRECAUTIONS, Drug Interactions).** 5. **The risk of myopathy during treatment with rosuvastatin may be increased in circumstances which increase rosuvastatin drug levels (see CLINICAL PHARMACOLOGY, Special Populations, Race and Renal Insufficiency, and PRECAUTIONS, General).** 6. **Rosuvastatin therapy should also be temporarily withheld in any patient with an acute, serious condition suggestive of myopathy or predisposing to the development of renal failure secondary to rhabdomyolysis (e.g., sepsis, hypotension, dehydration, major surgery, trauma, severe metabolic, endocrine, and electrolyte disorders, or uncontrolled seizures).** **PRECAUTIONS General** Before instituting therapy with rosuvastatin, an effort should be made to control hypercholesterolemia with appropriate diet and exercise, weight reduction in obese patients, and treatment of underlying medical problems (see INDICATIONS AND USAGE). Administration of rosuvastatin 20 mg to patients with severe renal impairment (CL_{cr} <30 mL/min/1.73 m^2) resulted in a 3-fold increase in plasma concentrations of rosuvastatin compared with healthy volunteers (see WARNINGS, Myopathy/Rhabdomyolysis and DOSAGE AND ADMINISTRATION). The result of a large pharmacokinetic study conducted in the US demonstrated an approximate 2-fold elevation in median exposure in Asian subjects (having either Filipino, Chinese, Japanese, Korean, Vietnamese or Asian-Indian origin) compared with a Caucasian control group. This increase should be considered when making rosuvastatin dosing decisions for Asian patients. (See WARNINGS, Myopathy/Rhabdomyolysis, CLINICAL PHARMACOLOGY, Special Populations, Race, and DOSAGE AND ADMINISTRATION.) **Information for Patients** Patients should be advised to report promptly unexplained muscle pain, tenderness, or weakness, particularly if accompanied by malaise or fever. When taking rosuvastatin with an aluminum and magnesium hydroxide combination antacid, the antacid should be taken at least 2 hours after rosuvastatin administration (see CLINICAL PHARMACOLOGY, Drug Interactions). **Laboratory Tests** In the rosuvastatin clinical trial program, dipstick-positive proteinuria and microscopic hematuria were observed among rosuvastatin-treated patients, predominantly in patients dosed above the recommended dose range (i.e., 80 mg). However, this finding was more frequent in patients taking rosuvastatin 40 mg, when compared to lower doses of rosuvastatin or comparator statins, though it was generally transient and was not associated with worsening renal function. Although the clinical significance of this finding is unknown, a dose reduction should be considered for patients on rosuvastatin 40 mg therapy with unexplained persistent proteinuria during routine urinalysis testing. **Drug Interactions Cyclosporine:** When rosuvastatin 10 mg was coadministered with cyclosporine in cardiac transplant patients, rosuvastatin mean C_{max} and mean AUC were increased 11-fold and 7-fold, respectively, compared with healthy volunteers. These increases are considered to be clinically significant and require special consideration in the dosing of rosuvastatin to patients taking concomitant cyclosporine (see WARNINGS, Myopathy/Rhabdomyolysis, and DOSAGE AND ADMINISTRATION). **Warfarin:** Coadministration of rosuvastatin to patients on stable warfarin therapy resulted in clinically significant rises in INR (>4, baseline 2-3). In patients taking coumarin anticoagulants and rosuvastatin concomitantly, INR should be determined before starting rosuvastatin and frequently enough during early therapy to ensure that no significant alteration of INR occurs. Once a stable INR time has been documented, INR can be monitored at the intervals usually recommended for patients on coumarin anticoagulants. If the dose of rosuvastatin is changed, the same procedure should be repeated. Rosuvastatin therapy has not been associated with bleeding or with changes in INR in patients not taking anticoagulants. **Gemfibrozil:** Coadministration of a single rosuvastatin dose to healthy volunteers on gemfibrozil (600 mg twice daily) resulted in a 2.2- and 1.9-fold, respectively, increase in mean C_{max} and mean AUC of rosuvastatin (see DOSAGE AND ADMINISTRATION). **Endocrine Function** Although clinical studies have shown that rosuvastatin alone does not reduce basal plasma cortisol concentration or impair adrenal reserve, caution should be exercised if any HMG-CoA reductase inhibitor or other agent used to lower cholesterol levels is administered concomitantly with drugs that may decrease the levels or activity of endogenous steroid hormones such as ketoconazole, spironolactone, and cimetidine. **CNS Toxicity** CNS vascular lesions, characterized by perivascular hemorrhages, edema, and mononuclear cell infiltration of perivascular spaces, have been observed in dogs treated with several other members of this drug class. A chemically similar drug in this class produced dose-dependent optic nerve degeneration (Wallerian degeneration of retinogeniculate fibers) in dogs, at a dose that produced plasma drug levels about 30 times higher than the mean drug level in humans taking the highest recommended dose. Optic atrophy, hemorrhage, and partial necrosis in the interstitium of the choroid plexus was observed in a female dog sacrificed moribund at day 24 at 90 mg/kg/day by oral gavage (systemic exposures [illegible] the human exposure at 40 mg/day based on AUC comparisons). Corneal opacity was observed in dogs treated for 52 weeks at 6 mg/kg/day by oral gavage (systemic exposures 25 times the human exposure at 40 mg/day based on AUC comparisons). Cataracts were seen in rats treated for 2 years by oral gavage at 30 mg/kg/day (systemic exposures 60 times the human exposure at 40 mg/day based on AUC comparisons). Retinal dysplasia and retinal loss were seen in dogs treated for 1 year by oral gavage at 90 mg/kg/day (systemic exposures 100 times the human exposure at 40 mg/day based on AUC). Doses ≤30 mg/kg/day (systemic exposures ≤60 times the human exposure at 40 mg/day based on AUC comparisons) following treatment up to one year did not. **Carcinogenesis, Mutagenesis, Impairment of** [illegible] In a carcinogenicity study in rats at dose levels of 2, 20, 60, or 80 mg/kg/day for 2 years, an increased incidence of uterine stromal polyps was significantly increased in females at the 80 mg/kg dose. Exposure 20 times the human exposure at 40 mg/day based on AUC comparisons. This finding was not seen at lower doses. In a 107-week carcinogenicity study in mice, an increased incidence of hepatocellular adenomas and carcinomas was observed in males and females at 200 mg/kg/day at systemic exposures 20 times human exposure at 40 mg/day based on body surface area comparisons. Rosuvastatin was not mutagenic or clastogenic with or without metabolic activation in the Ames test with *Salmonella typhimurium* and *Escherichia coli*, the mouse lymphoma assay, and the chromosomal aberration assay in Chinese hamster lung cells. Rosuvastatin was negative in the in vivo micronucleus test in rat fertility studies with oral gavage doses of 5, 15, 50 mg/kg/day, males were treated for 9 weeks prior to and throughout mating and females were treated 2 weeks prior to mating and throughout mating until gestation day 7. No adverse effect on fertility was observed at 50 mg/kg/day systemic exposures 30 to 10 times human exposure at 40 mg/day based on AUC comparisons). In testicles of dogs treated with rosuvastatin at 30 mg/kg/day for one month, spermatidic giant cells were seen. Spermatidic giant cells were observed in monkeys after 6-month treatment at 30 mg/kg/day in addition to vacuolation of seminiferous tubular epithelium. Exposures in the dog were 23 times and in the monkey 10 times human exposure at 40 mg/day based on body surface area comparisons. Similar findings have been seen with other drugs in this class. **Pregnancy** **Pregnancy Category X** See CONTRAINDICATIONS. Rosuvastatin may cause fetal harm when administered to a pregnant woman. Rosuvastatin is contraindicated in women who are or may become pregnant. Safety in pregnant women has not been established. There are no adequate and well-controlled studies of rosuvastatin in pregnant women. Rosuvastatin crosses the placenta and is found in fetal tissue and amniotic fluid at 3% and 20%, respectively, of the maternal plasma concentration following a single 25 mg/kg oral gavage dose on gestation day 16 in rats. A higher fetal tissue distribution (25% maternal plasma concentration) was observed in rabbits after a single oral gavage dose of 1 mg/kg on gestation day 18. If this drug is administered to a woman with reproductive potential, the patient should be apprised of the potential hazard to a fetus. In female rats given oral gavage doses of 5, 15, 50 mg/kg/day rosuvastatin before mating and continuing through day 7 postcoitus results in decreased fetal body weight (female pups) and delayed ossification at the high dose systemic exposures 10 times human exposure at 40 mg/day based on AUC comparisons). In pregnant rats given oral gavage doses of 2, 20, 50 mg/kg/day from gestation day 7 through lactation day 21 (weaning), decreased pup survival occurred in groups given 50 mg/kg/day, systemic exposures ≥12 times human exposure at 40 mg/day based on body surface area comparisons. In pregnant rabbits given oral gavage doses of 0.3, 1, 3 mg/kg/day from gestation day 6 to lactation day 18 (weaning), exposures equivalent to human exposure at 40 mg/day based on body surface area comparisons, decreased fetal viability and maternal mortality was observed. Rosuvastatin was not teratogenic in rats at ≤25 mg/kg/day or in rabbits ≤3 mg/kg/day (systemic exposures equivalent to human exposure at 40 mg/day based on AUC or body surface comparison, respectively). **Nursing Mothers** It is not known whether rosuvastatin is excreted in human milk. Studies in lactating rats have demonstrated that rosuvastatin is secreted into breast milk at levels 3 times higher than that obtained in the plasma following oral gavage dosing. Because many drugs are excreted in human milk and because of the potential for serious adverse reactions in nursing infants from rosuvastatin, a decision should be made whether to discontinue nursing or administration of rosuvastatin taking into account the importance of the drug to the lactating woman. **Pediatric Use** The safety and effectiveness in pediatric patients have not been established. Treatment experience with rosuvastatin in a pediatric population is limited to 8 patients with homozygous FH. None of these patients was below 8 years of age. **Geriatric Use** Of the 10,275 patients in clinical studies with rosuvastatin, 3,159 (31%) were 65 years and older, and 698 (6.8%) were 75 years and older. The overall frequency of adverse events and types of adverse events were similar in patients above and below 65 years of age. (See WARNINGS, Myopathy/Rhabdomyolysis.) The efficacy of rosuvastatin in the geriatric population (≥65 years of age) was comparable to the efficacy observed in the non-elderly. **ADVERSE REACTIONS** Rosuvastatin is generally well tolerated. Adverse reactions have usually been mild and transient. In clinical studies of 10,275 patients, 3.7% were discontinued due to adverse experiences attributable to rosuvastatin. The most frequent adverse events thought to be related to rosuvastatin were myalgia, constipation, asthenia, abdominal pain, and nausea. **Clinical Adverse Experiences** Adverse experiences, regardless of causality assessment, reported in ≥2% of patients in placebo-controlled clinical studies of rosuvastatin are shown in Table 1; discontinuations due to adverse events in these studies of up to 12 weeks duration occurred in 3% of patients on rosuvastatin and 5% on placebo.

Table 1. Adverse Events in Placebo-Controlled Studies

Adverse event	Rosuvastatin N=744	Placebo N=382
Pharyngitis	9.0	7.6
Headache	5.5	5.0
Diarrhea	3.4	2.9
Dyspepsia	3.4	2.1
Nausea	3.4	2.1
Myalgia	2.8	1.3
Asthenia	2.7	2.6
Back pain	2.6	2.4
Flu syndrome	2.3	1.8
Urinary tract infection	2.3	1.6
Rhinitis	2.2	2.1
Sinusitis	2.0	1.8

In addition, the following adverse events were reported, regardless of causality assessment, in ≥1% of 10,275 patients treated with rosuvastatin in clinical studies. The events in italics occurred in ≥2% of these patients. **Body as a Whole:** *Abdominal pain*, accidental injury, chest pain, infection, pain, pelvic pain, and neck pain. **Cardiovascular System:** *Hypertension*, angina pectoris, vasodilatation, and palpitation. **Digestive System:** *Constipation*, gastroenteritis, vomiting, flatulence, periodontal abscess, and gastritis. **Endocrine:** Diabetes mellitus. **Hemic and Lymphatic System:** Anemia and ecchymosis. **Metabolic and Nutritional Disorders:** Peripheral edema. **Musculoskeletal System:** Arthritis, arthralgia, and pathological fracture. **Nervous System:** Dizziness, insomnia, hyperkinesia, paresthesia, depression, anxiety, vertigo, and neuralgia. **Respiratory System:** Bronchitis, cough increased, dyspnea, pneumonia, and asthma. **Skin and Appendages:** Rash and pruritus. **Laboratory Abnormalities:** In the rosuvastatin clinical trial program, dipstick-positive proteinuria and microscopic hematuria were observed among rosuvastatin-treated patients, predominantly in patients dosed above the recommended dose range (i.e., 80 mg). However, this finding was more frequent in patients taking rosuvastatin 40 mg, when compared to lower doses of rosuvastatin or comparator statins, though it was generally transient and was not associated with worsening renal function. (See PRECAUTIONS, Laboratory Tests.) Other abnormal laboratory values reported were elevated creatine phosphokinase, transaminases, hyperglycemia, glycosuria, hematuria, alkaline phosphatase, bilirubin, and thyroid function abnormalities. Other adverse events reported less frequently than 1% in the rosuvastatin clinical study program, regardless of causality assessment, included amblyopia, hepatic hypersensitivity reactions (i.e., lupus erythematosus, hepatitis), cholestatic jaundice, anaphylaxis, renal failure and renal tubular disorders, pancreatitis, thrombocytopenia, rhabdomyolysis, and muscle rupture. **Postmarketing Experience** In addition to the events reported above or with other drugs in this class, the following event has been reported during post-marketing experience with CRESTOR regardless of causality assessment: very rare cases of jaundice. **OVERDOSAGE** There is no specific treatment in the event of overdose. In the event of overdose, the patient should be treated symptomatically and supportive measures instituted as required. Hemodialysis does not significantly enhance clearance of rosuvastatin. **DOSAGE AND ADMINISTRATION** The patient should be placed on a standard cholesterol-lowering diet before receiving CRESTOR and should continue on this diet during treatment. CRESTOR can be administered as a single dose at any time of day, with or without food. **Hypercholesterolemia (Heterozygous Familial and Nonfamilial) and Mixed Dyslipidemia (Fredrickson Type IIa and IIb)** The dose range for CRESTOR is 5 to 40 mg once daily. Therapy with CRESTOR should be individualized according to goal of therapy and response. The usual recommended starting dose of CRESTOR is 10 mg once daily. However, initiation of therapy with 5 mg once daily should be considered for patients requiring less aggressive LDL-C reductions, who have predisposing factors for myopathy, and as noted below for special populations such as patients taking cyclosporine, Asian patients, and patients with severe renal insufficiency (see CLINICAL PHARMACOLOGY, Race, and Renal Insufficiency, and Drug Interactions). For patients with markedly hypercholesterolemia (LDL-C >190 mg/dL) and aggressive lipid targets, a 20-mg starting dose may be considered. After initiation and/or upon titration of CRESTOR, lipid levels should be analyzed within 2 to 4 weeks and dosage adjusted accordingly. **The 40-mg dose of CRESTOR is reserved only for those patients who have not achieved their LDL-C goal utilizing the 20 mg dose of CRESTOR once daily (see WARNINGS, Myopathy/Rhabdomyolysis). When initiating statin therapy or switching from another statin therapy, the appropriate CRESTOR starting dose should first be utilized, and only then titrated according to the patient's individualized goal of therapy. Homozygous Familial Hypercholesterolemia** The recommended starting dose of CRESTOR is 20 mg once daily in patients with homozygous FH. The maximum recommended daily dose is 40 mg. CRESTOR should be used in these patients as an adjunct to other lipid-lowering treatments (e.g., LDL apheresis) or if such treatments are unavailable. Response to therapy should be evaluated based on pre-apheresis LDL-C levels. **Dosage in Asian Patients** Initiation of CRESTOR therapy with 5 mg once daily should be considered for Asian patients. The potential for increased systemic exposure relative to Caucasians is relevant when considering escalation of dose in cases where hypercholesterolemia is not adequately controlled at doses of 5, 10, or 20 mg once daily. (See WARNINGS, Myopathy/Rhabdomyolysis, CLINICAL PHARMACOLOGY, Special Populations, Race, and PRECAUTIONS, General). **Dosage in Patients Taking Cyclosporine** In patients taking cyclosporine, therapy should be limited to CRESTOR 5 mg once daily (see WARNINGS, Myopathy/Rhabdomyolysis, and PRECAUTIONS, Drug Interactions). **Concomitant Lipid-Lowering Therapy** The effect of CRESTOR on LDL-C and total-C may be enhanced when used in combination with a bile acid binding resin. If CRESTOR is used in combination with gemfibrozil, the dose of CRESTOR should be limited to 10 mg once daily (see WARNINGS, Myopathy/Rhabdomyolysis, and PRECAUTIONS, Drug Interactions). **Dosage in Patients With Renal Insufficiency** No modification of dosage is necessary for patients with mild to moderate renal insufficiency. For patients with severe renal impairment (CL_{cr} <30 mL/min/1.73 m^2), not on hemodialysis, dosing of CRESTOR should be started at 5 mg once daily and not to exceed 10 mg once daily (see PRECAUTIONS, General, and CLINICAL PHARMACOLOGY, Special Populations, Renal Insufficiency).

NOTE: This summary provides important information about CRESTOR. For more information, please ask your doctor or health care professional about the full Prescribing Information and discuss it with them.

Rx only

CRESTOR is a trademark of the AstraZeneca group of companies.
© AstraZeneca 2005
Licensed from [illegible]

Manufactured for: AstraZeneca Pharmaceuticals LP
Wilmington, DE 19850
By: IPR Pharmaceuticals, Inc.
Caguas, PR 00726

PCE 430449
[illegible]
Rev 05/05

AstraZeneca

JUST PEACHUM

Funny girl Ana Gasteyer has carved out a post-"Saturday Night Live" career onstage—from *Wicked* to her latest role in the revival of Brecht and Weill's *The Threepenny Opera*

by Christopher Wallenberg

Ana Gasteyer may be best known for creating indelible, giggle-inducing characters like the nauseating middle school music teacher Bobbie Moughan-Culp and gut-busting impersonations of a tightly wound Martha Stewart and a shrill Celine Dion during her six-season stint on "Saturday Night Live." But since leaving the iconic late-night sketch comedy series in 2002, the 38-year-old Gasteyer has been busy carving out a career as a budding Broadway star—unlikely territory for a former "SNL" funny gal.

JEFF VESPA

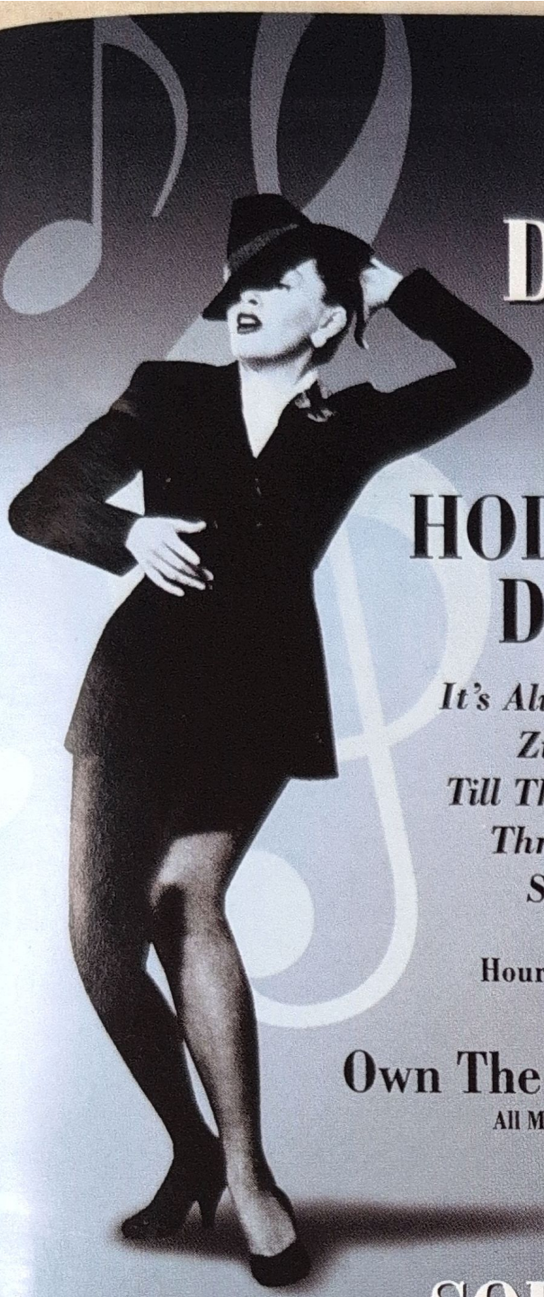
Gearing up to take on the role of Mrs. Peachum in the star-studded Roundabout Theatre Company revival of Bertolt Brecht and Kurt Weill's *The Threepenny Opera*, Gasteyer may be focusing on musical theatre at the moment, but this former TV star hasn't lost a step when it comes to her Ginsu-sharp sense of humor and deadpan comic timing.

"When I read the [character] breakdown to my husband, it said 'overbearing,' 'manipulative' and 'shrewish.' He's like, 'Sounds like a fit!'" quips the actress, with a laugh, over the phone from Chicago, where she's just finishing up a seven-and-a-half month stint as the misunderstood witch Elphaba in the Chicago production of *Wicked*.

The actress admits that she's a bit nervous about doing *Threepenny* because the material is such a departure from the "girl-centric" themes of *Wicked*. "Mrs. Peachum is so distrustful of women and their wiles and of what men want from them. She's basically a deeply manipulative, distrustful old bag," cracks Gasteyer, with another hearty laugh. "You know those women. . . . They're usually like office managers—mean and shrewy and creepily sexy, but not sex-less."

Co-starring Alan Cumming, Cyndi Lauper, Jim Dale and Nellie McKay, helmed by Scott Elliott and based on a new adaptation by Wallace Shawn, *Threepenny* is a dark morality play peppered with vile, heartless and salacious characters. "All I know is that I'm excited because I get to swear constantly," says the actress. "And I love swearing onstage. Especially now that I have a three-year-old."

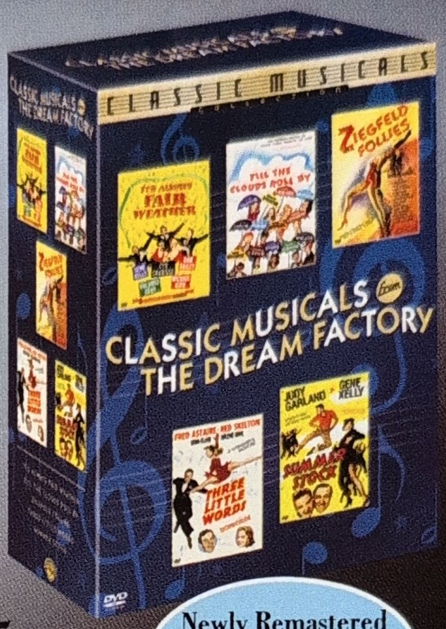
TWO MUST-HAVE DVD COLLECTIONS!



HOLLYWOOD DAZZLE!

It's Always Fair Weather
Ziegfeld Follies
Till The Clouds Roll By
Three Little Words
Summer Stock

Hours Of Bonus Features



Own The Collection April 25
All Movies Available Separately

Newly Remastered and on DVD For The First Time!

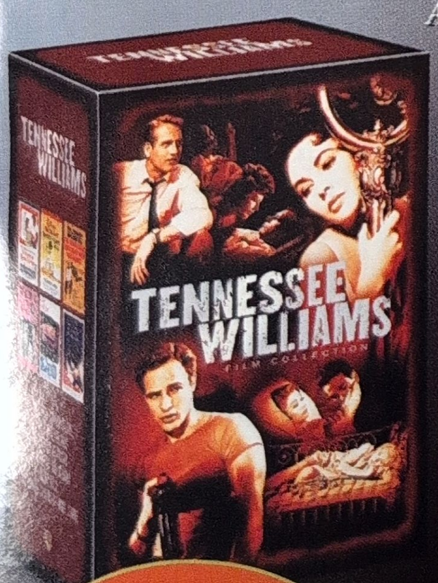
SOUTHERN SIZZLE!

A Streetcar Named Desire Two-Disc Special Edition
Cat On A Hot Tin Roof Deluxe Edition

DVD Debuts!

Sweet Bird Of Youth
The Night Of The Iguana
Baby Doll
The Roman Spring Of Mrs. Stone

Hours Of Bonus Features



Own The Collection May 2
All Movies Available Separately

Includes Exclusive Bonus Disc Documentary *Tennessee Williams' South*

Available At:

Music/DVD Locations
BARNES&NOBLE BOOKSELLERS
www.bn.com

BEST BUY
www.BestBuy.com

A Streetcar Named Desire PG *Baby Doll* R All Other Titles Are Not MPAA-Rated. Special Feartures Not Closed-Captioned or MPAA-Rated.

TURNER ENTERTAINMENT CO. DOLBY DIGITAL CC warnervideo.com

© 2006 Turner Entertainment Co. and Warner Bros. Entertainment Inc. All rights reserved.

JUST PEACHUM

The groundbreaking musical was written during the heyday of Germany's Weimar Republic, at a time when greed was rampant and a corrupt government enriched its own coffers while neglecting the basic needs of its poorest citizens. If this sounds familiar, Gasteyer agrees that it should. "It seems very relevant to the current social, racial, economic climate of our country," she suggests. "Nobody really gives a crap about each other. I think it says a lot about what we'll do to one another to get what we want in the moment."

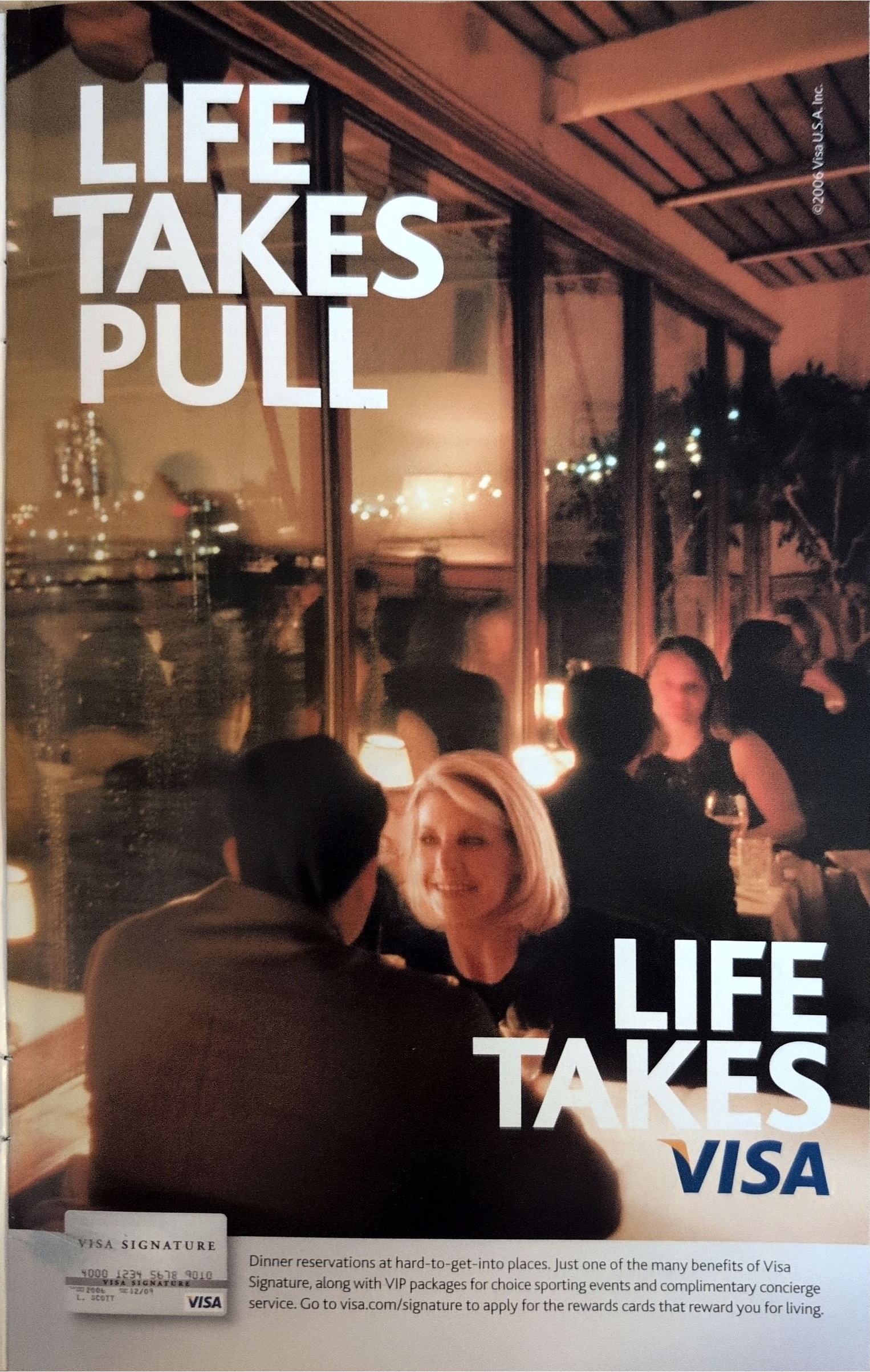
While Gasteyer may not have had to step on any toes in making her way up the career ladder, she has had to prove herself repeatedly since making the decision to focus on theatre. Although she won various roles in productions like the Broadway revival of *The Rocky Horror Show*, New York City Opera's *Cinderella*, David Lindsay-Abaire's *Kimberly Akimbo* and Pittsburgh Civic Light Opera's *Funny Girl*, it wasn't until her critically hailed turn as Elphaba that she convinced the Broadway cognoscenti that she possessed both the pipes and the dramatic chops to become a Broadway fixture.

"If you can sing Elphaba, people stop wondering if you have what it takes. And if you can get good reviews in a show like *Wicked*, it sort of puts to rest the idea that you're some charlatan television actor," says Gasteyer, who's also done a few films since leaving "SNL," including a memorable turn as Lindsay Lohan's crunchy-academic mom in the blockbuster teen comedy *Mean Girls*.

By going after a wide array of parts, Gasteyer hopes to reverse any residual typecasting that may still linger from her days perfecting parodies of dowdy, middle-aged women on "SNL"—such as the mind-numbing NPR cooking show host Margaret Jo. "We have a joke that I'm always being called in to play Dodie Panselmoots, the old wisecracking lesbian neighbor," she says with a laugh. "So I'm trying to divorce myself of some of these wacky character ladies who do the one weird song."

Gasteyer as Elphaba in the Chicago company of *Wicked*

JOAN MARCUS


LIFE TAKES PULL
©2006 Visa U.S.A. Inc.
LIFE TAKES
VISA
VISA SIGNATURE
4000 1234 5678 9010
VISA SIGNATURE
2006 12/09
L. SCOTT
VISA
Dinner reservations at hard-to-get-into places. Just one of the many benefits of Visa Signature, along with VIP packages for choice sporting events and complimentary concierge service. Go to visa.com/signature to apply for the rewards cards that reward you for living.

REVAMPING A VAMPIRE

Old friends and hit-making legends Elton John and Bernie Taupin discuss the process of breathing lifeblood into the vampire *Lestat*

by Harry Haun

Even for Elton John—which is the name Reginald Kenneth Dwight chose for himself in life (Queen Elizabeth II opted for a simple, says-it-all Sir Elton)—*Lestat* has been pretty heavy-lifting. But that was weeks and worlds ago, he says, and this is now.

Now, avers John by phone from his home in Atlanta, the musical is ready to rise like a phoenix and make its official Palace Theatre debut, bloody but otherwise unbowed, on April 25. Even with the stakes, garlic cloves and crosses administered by critics, *Lestat* will arrive, having thrived more than it survived, grossing $4,315,293—more than any show to world-premiere in San Francisco.

"Usually out of town, I was led to believe, you don't expect profits," says John's longtime lyricist Bernie Taupin, who's Broadway-debuting with *Lestat*. "You expect to lose money or break even, but word of mouth was so good every show pretty much sold out." Taupin is talking

PAUL KOLNIK

by phone from his ranch near Santa Barbara. (This is, after all, the 21st century—the day of the fax and conference call—light years removed from that cramped hotel room in New Haven where musicals used to be created.)

Another consideration: John is a high-octane fireball of diffuse activities all over the map, a pinball wizard in perpetual motion. He itemizes: "I have *Lestat*, which is my most important concern. Then, I have the question of when *Billy Elliot* is coming to America. [His Olivier Award-winning musical about a ballet-bound lad from England's coal mines is a London smash.] I have a sitcom pilot being shot, I'm doing an album in Atlanta, and I'm working as well [i.e., concerts in Vegas and extensive charity work]."

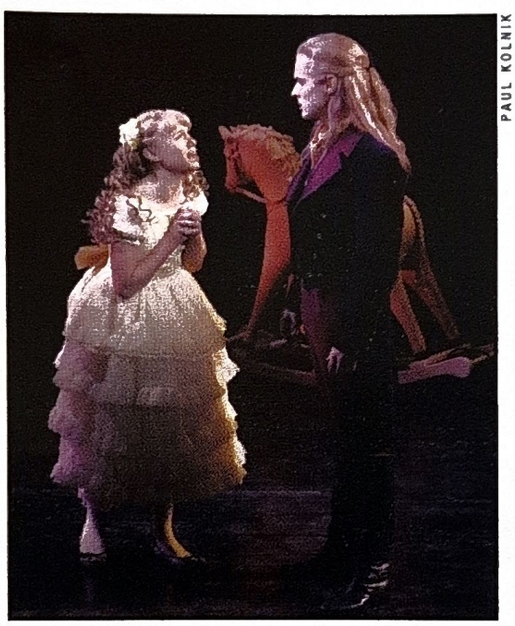
Rice has been John's main Main Stem staple: His previous Broadway efforts—the Disney duo *The Lion King* and *Aida*—have lyrics by Tim Rice; *Lestat* comes from the first three of ten novels constituting *The Vampire Chronicles* by Anne Rice (*Interview with the Vampire* in 1976, *The Vampire Lestat* in 1985 and *The Queen of the Damned* in 1988). Which is, as the first swarm of critics found, a lotta Rice to digest at once. So Linda Woolverton (book writer of *Beauty and the Beast* and *Aida*) has cut back on the dramatic starches, dropping the third novel altogether and rearranging the first two.

"One thing that was criticized about the show," says Taupin, "was the fact that it was a little too . . . dense, I guess, is the word—so we've just trimmed a lot of the fat. We've streamlined and simplified. People don't realize there's a reason you go out of town. We really haven't faced anything that a lot of other shows haven't faced."

Taupin advises against conjuring up the 1994 film version of *Interview with the Vampire*, which starred Tom Cruise as Lestat (now played by Hugh Panaro). "*Interview* took a lot of liberties with the book, just as we're probably taking liberties in the sense we've taken two books and flip-flopped them. The musical is very much about Lestat's journey and the people he comes in contact with—his search for salvation."

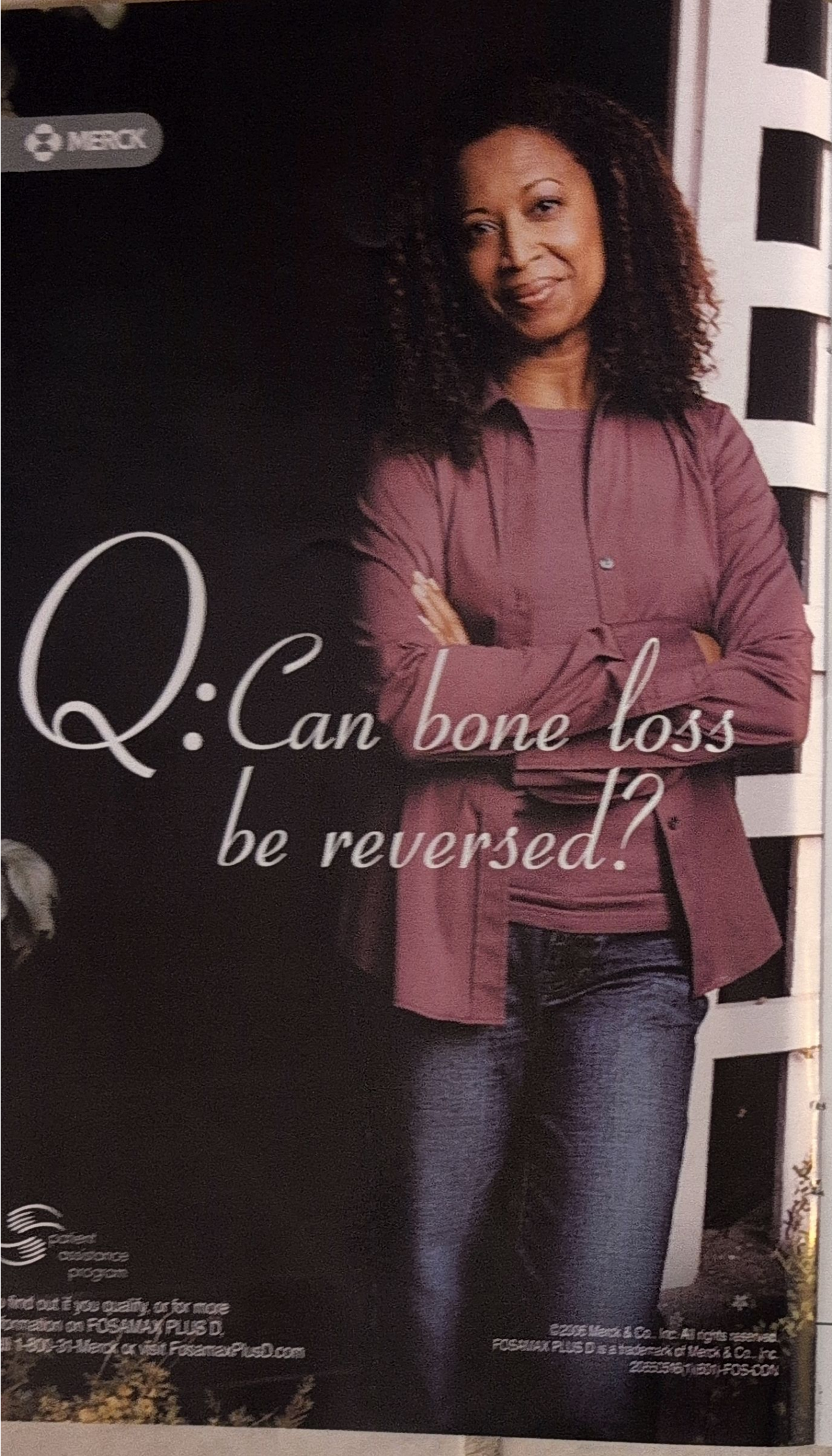
There was only one major Elton John sighting during the show's rocky ride in San Francisco, but Taupin stayed at his battle station, nose-to-grindstone. "For me, I've had to rewrite lyrics within the framework of the show to go along with the changes we made."

"Bernie's had much more work to do than I have because they're always tinkering with song lines and storylines right up to the very end," admits John, who rarely labors longer than an hour on any song. "I've always written fast, even when I've been writing Elton John records. People say, 'Y'know, you shouldn't tell people you write quickly,' and I say, 'Well, it's not that I don't have an interest in it. It's just that that's the way I write.'


PAUL KOLNIK

Allison Fischer and Hugh Panaro perform *Lestat*'s "I Want More"

"*Lestat* I found to be particularly draining. The songs are much longer, more complex, wordier than anything else I've ever written. *Billy Elliot* is a 70's pastiche and very straightforward. Here, you're writing stuff that's coming from the 19th century and its historical base as well, so you've got to get the music right. I've never done anything like this before—never—and I think, as far as writing for the stage goes, it's my finest piece of work. I just turned 59, and the creative process is still interesting to me. I still want to conquer new challenges and get better at what I do. I look at the great Broadway writers, past and present, like Stephen Sondheim, and I think, 'My God, I've an awfully long way to go,' but I'm really enjoying myself along the way." ◆P


MERCK
Q: Can bone loss be reversed?
patient assistance program
©2006 Merck & Co., Inc. All rights reserved.
FOSAMAX PLUS D is a trademark of Merck & Co., Inc.

Ask your doctor.

FOSAMAX PLUS D treats postmenopausal osteoporosis. It actually helps reverse bone loss. Not just stop it, or slow it.

After menopause, bone loss accelerates, making your bones weak. What if you could help reverse that process?

FOSAMAX PLUS D actually helps reverse bone loss. It also helps prevent fractures of both the hip and spine with the added benefit of a weekly dose of vitamin D. Calcium intake alone isn't enough to maintain strong, healthy bones, and prevent osteoporosis. Vitamin D helps with the absorption of calcium.

Make an appointment with your doctor today. Ask about FOSAMAX PLUS D. Bone loss can be reversed. For a complete list of questions to ask your doctor, go to FosamaxPlusD.com.

Selected Cautionary Information

You should not use FOSAMAX PLUS D if you have certain disorders of the esophagus (the tube connecting the mouth with the stomach), are not able to stand or sit upright for 30 minutes, have severe kidney disease, low blood calcium, or are allergic to FOSAMAX PLUS D. Before use, talk to your doctor if you have or have had stomach or digestive problems or problems with swallowing. In addition, you should talk to your doctor if you have conditions that may cause an overproduction of vitamin D (eg, sarcoidosis, leukemia, lymphoma). You should tell your doctor about all medicines you are taking, including prescription and nonprescription medicines, vitamins, and herbal supplements.

Stop taking FOSAMAX PLUS D and call your doctor right away if you develop new or worsening heartburn, difficult or painful swallowing, or chest pain because these may be signs of serious upper digestive problems, which can include irritation, inflammation, or ulceration of the esophagus. (See the Patient Product Information on the following pages for more details.) If you develop severe bone, joint, and/or muscle pain at any time, contact your doctor. Digestive side effects in studies were generally mild and included stomach pain, indigestion/heartburn, or nausea.

FOSAMAX PLUS D™
(alendronate sodium/cholecalciferol) tablets
Bone loss can be reversed

Please see the important Patient Product Information on the following pages and discuss it with your doctor.

FOSAMAX PLUS D™

(alendronate sodium/cholecalciferol) tablets

Read the patient information before you start taking FOSAMAX PLUS D®. Also, read the leaflet each time you refill your prescription, just in case anything has changed. This leaflet does not take the place of discussions with your doctor about your medical condition or treatment. You and your doctor should discuss FOSAMAX PLUS D when you start taking your medicine and at regular checkups.

What is the most important information I should know about FOSAMAX PLUS D?

- **You must take FOSAMAX PLUS D exactly as directed to help make sure it works and to help lower the chance of harmful side effects.**
- **Choose the day of the week that best fits your schedule. Every week, take 1 FOSAMAX PLUS D tablet on your chosen day.**
- **After getting up for the day and before taking your first food, drink, or other medicine, swallow your FOSAMAX PLUS D tablet with a full glass (6-8 oz) of plain water only.**

  Do not take FOSAMAX PLUS D with:

  Mineral water

  Coffee or tea

  Juice

- **Do not chew or suck on a tablet of FOSAMAX PLUS D.**
- **After swallowing your FOSAMAX PLUS D tablet, do not lie down – stay fully upright (sitting, standing, or walking) for at least 30 minutes. Do not lie down until after your first food of the day.** This will help the FOSAMAX PLUS D tablet reach your stomach quickly and help reduce the chance that FOSAMAX PLUS D might irritate your esophagus, the tube that connects your mouth with your stomach.
- **After swallowing your FOSAMAX PLUS D tablet, wait at least 30 minutes before taking your first food, drink, or other medicine of the day,** including antacids, calcium, and other supplements and vitamins. FOSAMAX PLUS D is effective only if it is taken when your stomach is empty.
- **Do not take FOSAMAX PLUS D at bedtime or before getting up for the day.**
- **If you have chest pain, new or worsening heartburn, or have trouble or pain when you swallow, stop taking FOSAMAX PLUS D and call your doctor.**

Some patients may need more vitamin D than is in FOSAMAX PLUS D. Your doctor may recommend additional vitamin D supplementation.

What is FOSAMAX PLUS D?

FOSAMAX PLUS D is a prescription medicine that contains alendronate sodium and vitamin D_3 (cholecalciferol) as the active ingredients. FOSAMAX PLUS D provides a week's worth of vitamin D_3 (2800 IU). The Daily Value is 400 IU.

FOSAMAX PLUS D is used for:

- The treatment of osteoporosis (thinning of bone) in women after menopause. It reduces the chance of having a hip or spinal fracture (break).
- Treatment to increase bone mass in men with osteoporosis.

Improvement in bone density may be seen as early as 3 months after you start taking FOSAMAX PLUS D. For FOSAMAX PLUS D to continue to work, you need to keep taking it.

FOSAMAX PLUS D is not a hormone.

There is more information about osteoporosis and vitamin D at the end of this leaflet.

Who should not take FOSAMAX PLUS D?

Do not take FOSAMAX PLUS D if you:

- Have certain problems with your esophagus, the tube that connects your mouth with your stomach

- Cannot stand or sit upright for at least 30 minutes
- Have low levels of calcium in your blood
- Have severe kidney disease
- Are allergic to FOSAMAX PLUS D or any of its ingredients. A list of ingredients is at the end of this leaflet.

If you are pregnant or nursing, talk to your doctor about whether taking FOSAMAX PLUS D is right for you based on possible risk to you and your child.

Talk to your doctor if you have or have had:

- Problems with swallowing
- Stomach or digestive problems
- Sarcoidosis, leukemia, lymphoma
- Other medical problems you have or had in the past

Also tell your doctor about all medicines you take, including prescription and non-prescription medicines, vitamins, and herbal supplements.

Know the medicines you take. Keep a list of them and show it to your doctor and pharmacist each time you see your doctor or get a new medicine.

How should I take FOSAMAX PLUS D?

See "What is the most important information I should know about FOSAMAX PLUS D?" for important information about how to take the medicine and to help make sure it works for you. In addition, follow these instructions:

- Take 1 dose of FOSAMAX PLUS D **once a week.**
- Choose the day of the week that best fits your schedule. Every week take 1 tablet of FOSAMAX PLUS D on your chosen day.
- After getting up for the day and before taking your first food, drink, or other medicine, swallow your FOSAMAX PLUS D tablet with a full glass (6-8 oz) of plain water only.
- It is important that you keep taking FOSAMAX PLUS D for as long as your doctor says to take it. For FOSAMAX PLUS D to continue to work, you need to keep taking it.
- If you miss a dose, take only 1 FOSAMAX PLUS D tablet on the morning after you remember. Do not take 2 tablets on the same day. Continue your usual schedule of 1 FOSAMAX PLUS D tablet once a week on your chosen day.
- If you think you took more than the prescribed dose of FOSAMAX PLUS D, drink a full glass of milk and contact your local poison control center or emergency room right away. Do not try to vomit. Do not lie down.

What should I avoid while taking FOSAMAX PLUS D?

- **Do not eat, drink, or take other medicines or supplements before taking FOSAMAX PLUS D.**
- **Wait for at least 30 minutes after taking FOSAMAX PLUS D to eat, drink, or take other medicines or supplements.**
- **Do not lie down for at least 30 minutes after taking FOSAMAX PLUS D. Do not lie down until after your first food of the day.**

What are the possible side effects of FOSAMAX PLUS D?

Some patients may get severe digestive reactions from FOSAMAX PLUS D. (See "What is the most important information I should know about FOSAMAX PLUS D?".) These reactions include irritation, inflammation, or ulcers of the esophagus, which may sometimes bleed. This may occur especially if patients do not drink a full glass of water with FOSAMAX PLUS D or if they lie down in less than 30 minutes or before their first food of the day. Esophagus reactions may get worse if patients continue to take FOSAMAX PLUS D after developing symptoms of an irritated esophagus.

Stop taking FOSAMAX PLUS D and call your doctor right away if you get any of these signs of possible serious problems:

- Chest pain
- Heartburn
- Trouble or pain when swallowing

Side effects in patients taking FOSAMAX PLUS D usually have been mild. They generally have not caused patients to stop taking FOSAMAX PLUS D.

® Trademark of Merck & Co., Inc.
COPYRIGHT © 2005 Merck & Co., Inc.
All rights reserved.

The most common side effect is abdominal (stomach area) pain. Less common side effects are nausea, vomiting, a full or bloated feeling in the stomach, constipation, diarrhea, black or bloody stools (bowel movements), gas, headache, a changed sense of taste, and bone, muscle, or joint pain.

Severe bone, joint, and/or muscle pain has been reported in patients taking, by mouth, bisphosphonate drugs that are used to treat osteoporosis (thin bones). However, such reports have been rare. This group of drugs includes FOSAMAX PLUS D. Most of the patients were postmenopausal women (women who had stopped having periods). Patients developed pain within one day to several months after starting the drug. Most patients experienced relief after stopping the drug. Patients who develop severe bone, joint, and/or muscle pain after starting FOSAMAX PLUS D should contact their physician.

Transient flu-like symptoms (rarely with fever), typically at the start of treatment, have occurred.

In rare cases, patients taking FOSAMAX PLUS D may get itching or eye pain, or a rash that may be made worse by sunlight. Rarely, severe skin reactions may occur. Patients may get allergic reactions, such as hives or, in rare cases, swelling that can be of their face, lips, tongue, or throat, which may cause trouble in breathing or swallowing. Mouth ulcers (sores) may occur if the FOSAMAX PLUS D tablet is chewed or dissolved in the mouth.

Rarely, patients have had jaw problems associated with delayed healing and infection, often following tooth extraction.

Anytime you have a medical problem you think may be from FOSAMAX PLUS D, even if it is not listed above, talk to your doctor.

What should I know about osteoporosis?

Normally your bones are being rebuilt all the time. First, old bone is removed (resorbed). Then a similar amount of new bone is formed. This balanced process keeps your skeleton healthy and strong.

Osteoporosis is a thinning and weakening of the bones. It is common in women after menopause, and may also occur in men. In osteoporosis, bone is removed faster than it is formed, so overall bone mass is lost and bones become weaker. Therefore, keeping bone mass is important to keep your bones healthy. In both men and women, osteoporosis may also be caused by certain medicines called corticosteroids.

At first, osteoporosis usually has no symptoms, but it can cause fractures (broken bones). Fractures usually cause pain. Fractures of the bones of the spine may not be painful, but over time they can make you shorter. Eventually, your spine can curve and your body can become bent over. Fractures may happen during normal, everyday activity, such as lifting, or from minor injury that would normally not cause bones to break. Fractures most often occur at the hip, spine, or wrist. This can lead to pain, severe disability, or loss of ability to move around (mobility).

Who is at risk for osteoporosis?

Many things put people at risk of osteoporosis. The following people have a higher chance of getting osteoporosis:

- Women who are going through or who are past menopause
- Men who are elderly

People who:

- Are white (Caucasian) or oriental (Asian)
- Are thin
- Have family member with osteoporosis
- Do not get enough calcium or vitamin D
- Do not exercise
- Smoke
- Drink alcohol often
- Take bone thinning medicines (like prednisone or other corticosteroids) for a long time

What should I know about vitamin D?

Vitamin D is an essential nutrient, required for calcium absorption and healthy bones. The main source is through exposure to summer sunlight, which makes vitamin D in our skin. Winter sunlight in most of the United States is too weak to produce vitamin D. Even in the summer, clothing or sun block can prevent enough sunlight from getting through. In addition, as

people age, their skin becomes less able to make vitamin D. Very few foods are natural sources of vitamin D. Some foods, such as milk, some brands of orange juice and breakfast cereals are fortified with vitamin D.

Too little vitamin D leads to low calcium absorption and low phosphate. These are minerals that make bones strong. Even if you are eating a diet rich in calcium or taking a calcium supplement, your body cannot absorb calcium properly unless you have enough vitamin D. Too little vitamin D may lead to bone loss and osteoporosis. Severe vitamin D deficiency may cause muscle weakness which can lead to falls, and greater risk of fracture.

What can I do to help treat osteoporosis?

In addition to FOSAMAX PLUS D, your doctor may suggest one or more of the following lifestyle changes:

- **Stop smoking.** Smoking may increase your chance of getting osteoporosis.
- **Reduce the use of alcohol.** Too much alcohol may increase the chance of osteoporosis and injuries that can cause fractures.
- **Exercise regularly.** Like muscles, bones need exercise to stay strong and healthy. Exercise must be safe to prevent injuries, including fractures. Talk with your doctor before you begin any exercise program.
- **Eat a balanced diet.** Having enough calcium in your diet is important. Your doctor can advise you whether you need to change your diet or take any dietary supplements, such as calcium or additional vitamin D.

What are the ingredients in FOSAMAX PLUS D?

Active ingredients: alendronate sodium and cholecalciferol (vitamin D_3). FOSAMAX PLUS D provides a week's worth of vitamin D_3 (2800 IU). The Daily Value is 400 IU.
Inactive ingredients: cellulose, lactose, medium chain triglycerides, gelatin, croscarmellose sodium, sucrose, colloidal silicon dioxide, magnesium stearate, butylated hydroxytoluene, modified food starch, and sodium aluminum silicate.

How do I store FOSAMAX PLUS D?

- Store FOSAMAX PLUS D at 68 to 77°F (20 to 25°C). Protect from moisture and light. Store tablets in the original blister package or bottle and carton until time of use.
- Safely discard FOSAMAX PLUS D that is out-of-date or no longer needed.
- **Keep all FOSAMAX PLUS D and all medicines out of the reach of children.**

General information about using FOSAMAX PLUS D safely and effectively

Medicines are sometimes prescribed for conditions that are not mentioned in patient information leaflets. This medicine was prescribed for your particular condition. Alendronate in FOSAMAX PLUS D acts specifically on your bones. Do not use it for another condition or give it to others.

This leaflet is a summary of information about FOSAMAX PLUS D. If you have any questions or concerns about FOSAMAX PLUS D or osteoporosis, talk to your doctor, pharmacist, or other health care provider. You can ask your doctor or pharmacist for information about FOSAMAX PLUS D written for health care providers. For more information, call 1-877-408-4699 (toll-free) or visit the following website: www.fosamaxplusd.com.

Rx only

Manufactured for:

MERCK & CO., INC.

Whitehouse Station, NJ, 08889, USA

By:

MSD FROSST IBERICA, S.A.
28805 Alcalá de Henares
Madrid, Spain

Issued July 2005
Printed in USA

9655601

CURRAN THEATRE

Under the Direction of
Carole Shorenstein Hays

BASE ENTERTAINMENT
HARBOR ENTERTAINMENT ROY FURMAN JEFFREY A. SINE
Present

Martin Short

FAME BECOMES ME

Book by
MARTIN SHORT
DANIEL GOLDFARB

Music by
MARC SHAIMAN

Lyrics by
SCOTT WITTMAN
MARC SHAIMAN

Conceived by
MARTIN SHORT MARC SHAIMAN and SCOTT WITTMAN

Featuring
BROOKS ASHMANSKAS MARY BIRDSONG CAPATHIA JENKINS NICOLE PARKER MARC SHAIMAN

Scenic Design by
SCOTT PASK

Costume Design by
JESS GOLDSTEIN

Lighting Design by
CHRIS LEE

Sound Design by
PETER HYLENSKI

Orchestrations by
LARRY BLANK

Casting by
BERNARD TELSEY CASTING

Wig Design by
CHARLES LA POINTE

Production Management by
JUNIPER STREET PRODUCTIONS

Production Stage Manager
BESS MARIE GLORIOSO

Press Representative
BARLOW • HARTMAN

Music Coordinator
JOHN MILLER

Executive Producer
JOANNA HAGAN
BERNIE BRILLSTEIN

General Management
ALAN WASSER ASSOCIATES
ALLAN WILLIAMS

Musical Direction and Arrangements by
MARC SHAIMAN

Choreographed by
CHRISTOPHER GATTELLI

Directed by
SCOTT WITTMAN

LIVE BROADWAY

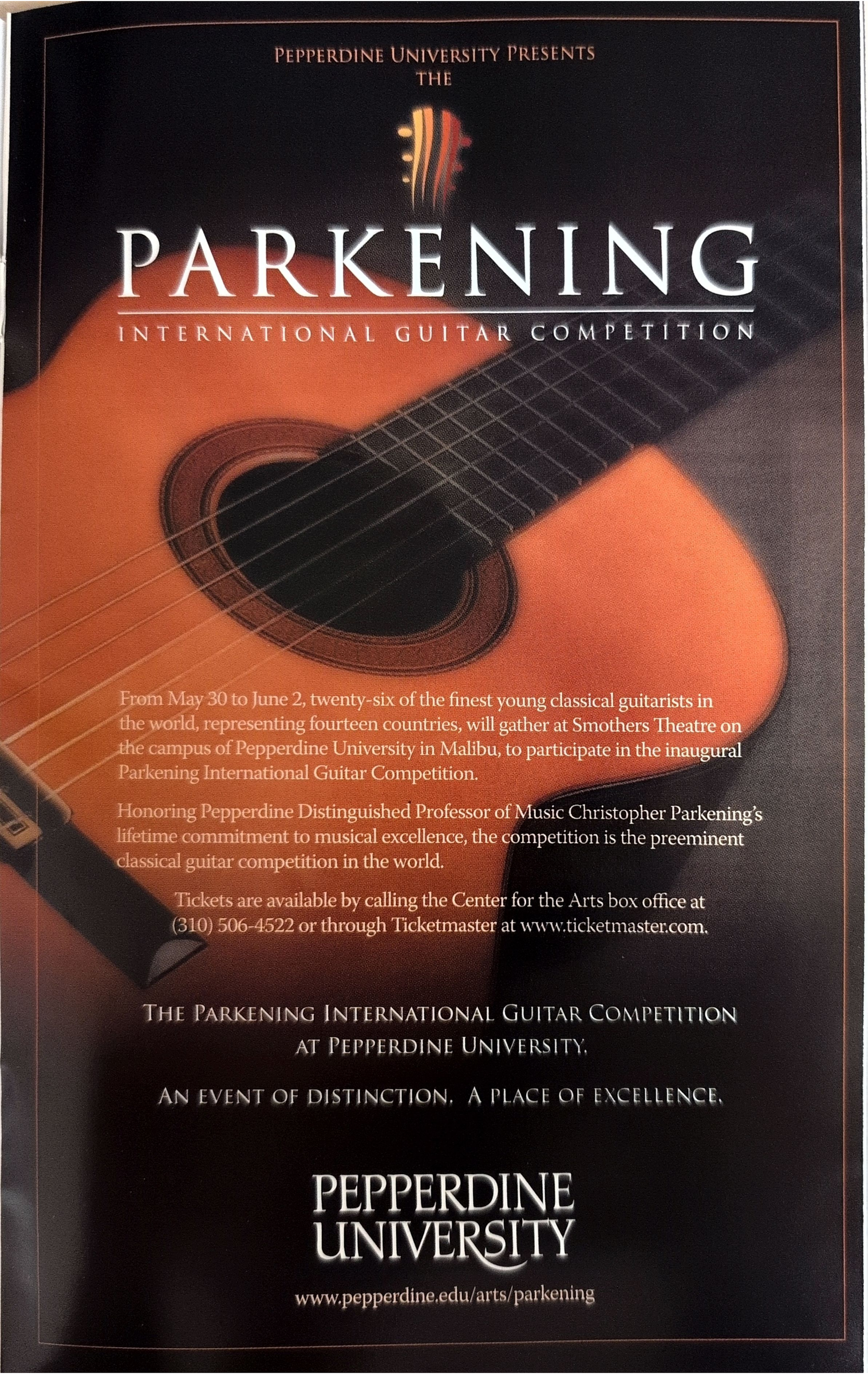
THE NEW ESCALADE
403 HORSEPOWER
417 LB-FT OF TORQUE
0-60 IN 6.8 SECONDS
AVAILABLE EIGHT-PASSENGER SEATING
VISIT YOUR LOCAL CADILLAC DEALER.
FOR MORE ON THE 2007 ESCALADE, VISIT CADILLAC.COM.
©2006 GM Corp. All rights reserved. Cadillac® Cadillac badge® Escalade®

CAST

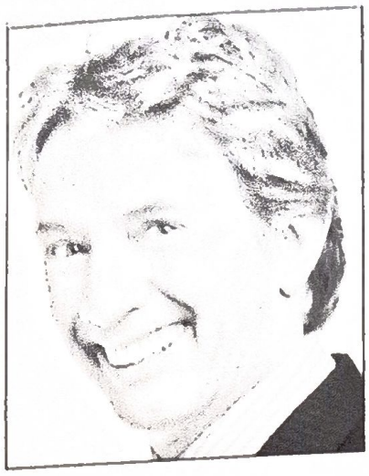
Martin Short

THE COMEDY ALL STARS
(in order of appearance)
Marc Shaiman
Brooks Ashmanskas
Mary Birdsong
Nicole Parker
Capathia Jenkins

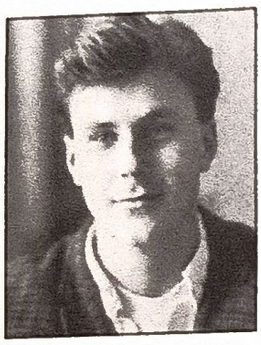
UNDERSTUDIES
Jill Abramovitz; Charlie Alterman; Aisha deHaas; Edward Staudenmayer


PEPPERDINE UNIVERSITY PRESENTS
THE
PARKENING
INTERNATIONAL GUITAR COMPETITION
From May 30 to June 2, twenty-six of the finest young classical guitarists in the world, representing fourteen countries, will gather at Smothers Theatre on the campus of Pepperdine University in Malibu, to participate in the inaugural Parkening International Guitar Competition.
Honoring Pepperdine Distinguished Professor of Music Christopher Parkening's lifetime commitment to musical excellence, the competition is the preeminent classical guitar competition in the world.
Tickets are available by calling the Center for the Arts box office at (310) 506-4522 or through Ticketmaster at www.ticketmaster.com.
THE PARKENING INTERNATIONAL GUITAR COMPETITION AT PEPPERDINE UNIVERSITY.
AN EVENT OF DISTINCTION. A PLACE OF EXCELLENCE.
PEPPERDINE UNIVERSITY
www.pepperdine.edu/arts/parkening

CAST



Martin Short



Brooks Ashmanskas

Mary Birdsong

Capathia Jenkins

Nicole Parker

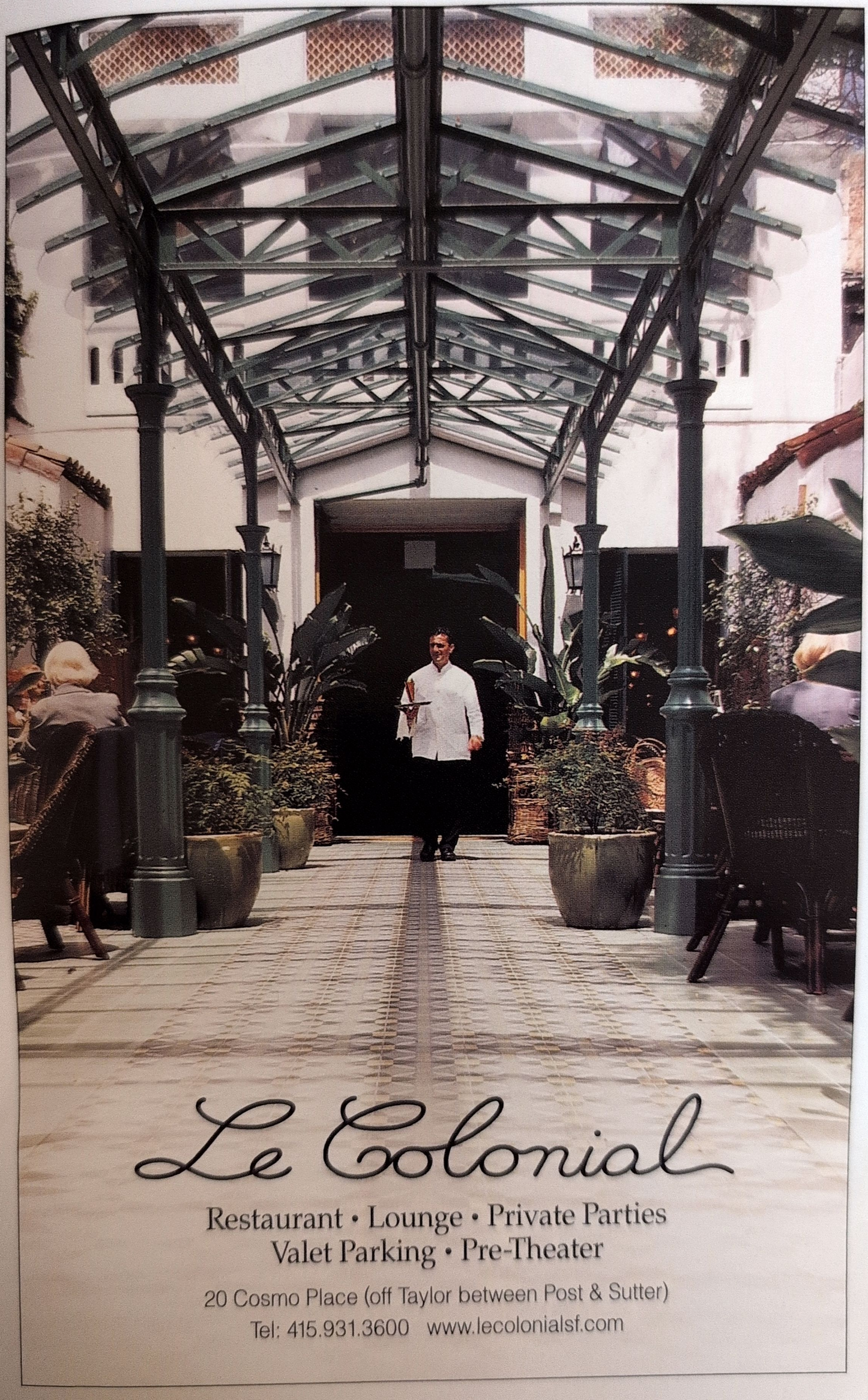
Marc Shaiman

Jill Abramovitz

Charlie Alterman

Aisha deHaas

Edward Staudenmayer



Le Colonial

Restaurant • Lounge • Private Parties
Valet Parking • Pre-Theater

20 Cosmo Place (off Taylor between Post & Sutter)
Tel: 415.931.3600 www.lecolonialsf.com

MUSICAL NUMBERS

ACT ONE

A PARTY WITH MARTY ..... Nicole, Brooks, Mary & Marc
ALL I ASK ..... Martin
WHEN YOU DO A ONE-MAN SHOW ..... Martin, Marc and Mary
THREE GORGEOUS KIDS ..... Martin
BABIES ..... Nicole, Martin, Brooks, Mary
THE FARMER'S DAUGHTER ..... Mary
THE MAN IN THE MOON ..... Martin & Mary
DON'T WANNA BE ME ..... Martin
HELLO BOY! ..... Martin
STEP BROTHER DE JESUS ..... Martin, Mary, Nicole & Brooks
MARRIED TO MARTY ..... Nicole
SNIFF, SNIFF ..... Martin, Mary, Nicole & Brooks
I GOTS TO GO ..... Martin, Nicole
TWELVE STEP PAPPY ..... Martin
MORE, MORE, MORE ..... Martin, Nicole, Brooks, Mary & Capathia

ACT TWO

WOULD YA LIKE TO STAR IN OUR SHOW? ..... Brooks, Nicole, Mary
I CAME JUST AS SOON AS I HEARD ..... Martin
THE LIGHTS HAVE DIMMED ON BROADWAY ..... Nicole & Mary
THE KING OF SHOWBIZ, IRVING COHEN ..... Mary, Nicole, Brooks & Marc
STOP THE SHOW ..... Capathia, Mary, Nicole, Brooks & Martin
ALL I ASK (reprise) ..... Martin
A PARTY WITH MARTY (reprise) ..... Nicole, Mary, Brooks, Capathia & Martin
GLASS HALF FULL ..... Martin

The Martin Short: Fame Becomes Me Orchestra

Piano / Conductor: Charlie Alterman
Piano: Marc Shaiman
Drums: Rich Mercurio
Woodwind: Gene Burkert
Trumpet: Jose Rodriguez
Trombone /Contractor: Kevin Porter
Bass: Sascha Jacobsen
Synth: Matthew Hohensee
Percussion: Artie Storch

CELEBRATING 60 YEARS OF BROADWAY EXCELLENCE

60th Annual

TONY AWARDS®

SUNDAY, JUNE 11TH 8PM CBS

Watch it live from the stage of Radio City Music Hall® in NYC

WWW.TONYAWARDS.COM

MARTIN SHORT (*Concept, Book*) appeared on Broadway in *Little Me* (Tony Award, Outer Critics Circle Award), *The Goodbye Girl* (Tony Award nomination, Theater World Award, Outer Critics Circle Award) and in the Encores! Series in *Promises, Promises*. In LA, he appeared in Lawrence Kasdan's production of *Four Dogs and a Bone* and *The Producers*. In 1982, he joined the "SCTV Comedy Network" where his work garnered an Emmy Award. On "Saturday Night Live," his standout performances included Ed Grimley, Jackie Rogers Jr., songwriter Irving Cohen and lawyer Nathan Thurm. He co-wrote, produced and starred in three acclaimed television comedy specials: "Martin Short's Concert for the North Americas" (Ace Award); "I, Martin Short, Goes Hollywood" (Ace Award); and "The Show Formerly Known As The Martin Short Show" (Emmy Award). He co-starred in the miniseries "Merlin" (Emmy nomination) and "Alice in Wonderland". He hosted the daily "The Martin Short Show" (nine Emmy nominations) and co-wrote, produced and starred as star-interviewer extraordinaire Jiminy Glick in "Primetime Glick" (Emmy nomination). Short made the jump to the big screen in 1986 with *Three Amigos* and *Innerspace*. Among his other films are *Three Fugitives, The Big Picture, Clifford, Father of the Bride (1 & 2), Mars Attacks* and *Jiminy Glick in La La Wood*. In 1994, Short was awarded Canada's highest civilian honor, The Order of Canada. Mr. Short worships and adores his wife Nancy and their children Katherine, Oliver and Henry.

MARC SHAIMAN (*Concept, Music and Lyrics*) received both a Grammy and a Tony Award for his work on *Hairspray*. He has been nominated five times for an Oscar and lost every time. He has toiled on more than 50 films including *When Harry Met Sally, Beaches, Broadcast News, City Slickers, The Addams Family, A Few Good Men, Sister Act, Sleepless In Seattle, The First Wives Club, Patch Adams, The American President, In & Out, George of the Jungle* and *South Park*. He started his career as vocal arranger for Bette Midler, eventually becoming her musical director and producer. Their collaboration for Johnny Carson's final "Tonight Show" will always remain a dream. He auditioned but was not chosen to play himself on her sitcom. Marc was an Emmy nominee for writing on "Saturday Night Live" (the Sweeney Sisters) and is an Emmy Award winner for co-writing Billy Crystal's "Oscar Medleys." He was nominated for two Grammy Awards for his arrangements for Harry Connick Jr. and he has worked with many other artists including Peter Allen, Eric Clapton, Lauryn Hill, Nathan Lane, Patti LuPone, Martin Short and Barbra Streisand. Marc has also finished (he hopes) writing *Catch Me If You Can*, a musicalization of the Steven Spielberg film. Amazingly, Marc has only just started therapy.

BROOKS ASHMANSKAS *(Comedy All Star)* Broadway: *The Producers* (Susan Stroman, director); *Gypsy* (Sam Mendes, dir., also CD); *Little Me* (Rob Marshall, dir., CD); *Dream* (Wayne Cilento, dir.); *How to Succeed...* (Des McAnuff, dir.); *On the Twentieth Century* (Peter Flynn, dir.). Off Broadway: *Wise Guys* (Sam Mendes, dir.); *On a Clear Day* (Mark Brokaw, dir.); *Labor Day* (Jack O'Brien, dir.); *Songs for a New World* (Daisy Prince, dir., CD); *London Suite* (Daniel Sullivan, dir.); *It Changes Every Year* (Nicholas Martin, dir.). Regional: Huntington, Hartford, Old Globe, Williamstown. Tours: *Cinderella, Noises Off*.

MARY BIRDSONG *(Comedy All Star)*. Theatre: *Adult Entertainment* (Off-B'Way. Stanley Donen, dir.); *Palm Beach* (Naked Angels. Robert Carey, dir.); *Julius Caesar* (Moonwork. Gregory Wolfe, dir.). Mary also wrote and starred in *Judy Speaks* (Ars Nova. Gregory Wolfe, dir.). TV: "Reno 911," "The Daily Show w/Jon Stewart," "Ed," & "Late Night w/Conan O'Brien." Film: *Reno 911: Miami*; *Beer League, Pizza*. Log on to marybirdsong.com for more info.

CAPATHIA JENKINS *(Comedy All Star)* Broadway: *Caroline, or Change*; *The Look of Love*; *The Civil War*. Off-Broadway:

You should get more of a reward than just "Have a nice day."

"ThankYou"®
Now get rewards for banking.

That's right, real rewards.

We're talking electronics, clothes and travel.

All for the regular banking you do anyway.

It's all part of ThankYou from Citi.℠

Turning the words "thank you" into far more than just lip service.

- Absolutely free.
- Combine with ThankYou Points® you're already earning on your Citi® credit card.
- Get ThankYou Points for savings accounts, online bill pay, using your debit card and more.

Learn more. Stop by or call now.
1-866-810-9042

citi.com

citibank
Live richly.

2005 Citibank. Citibank, N.A., Citibank, F.S.B., Citibank (West), FSB, Citibank Texas, N.A. Member FDIC. Citibank with Arc Design, Live richly, ThankYou Points, and the ThankYou design are registered service marks of Citicorp. ThankYou from Citi is a service mark of Citicorp. Point accrual and redemption are subject to program terms and conditions.

Godspell. National and European tours: *Ain't Misbehavin', Dreamgirls, Bubblin' Brown Sugar.* Regional: *Children of Eden.* Film: *Marci X.* Television: "The Practice," "Law & Order," "Law & Order: SVU," "Third Watch," "The Sopranos." Film soundtracks: *Chicago, Legally Blonde 2.* A proud member of AEA.

NICOLE PARKER (*Comedy All Star*). Broadway debut. New York: Laurencia in *Fuenteovejuna* (Waterwell Productions). Regional: Pamina in *The Magic Flute* (Falcon Theater, Garry Marshall prod.); Jeff Nomination for *Juliet* (Chicago Shakespeare/The Second City). Spent two years performing as an actor and writer at Boom Chicago in Amsterdam as well as Edinburgh Fringe. Is a regular cast member and contributing writer on Fox's "MadTV." Thanks to my wonderful family.

JILL ABRAMOVITZ (*Understudy*). *How the Grinch Stole Christmas* (Workshop), *Junie B. Jones* (Heisler/Goldrich – Lucille Lortel), *Cam Jansen* (O'Keefe/Benjamin – The Lamb's), *Bush Is Bad* (The Triad), *The Riot Act* (sketch writer/performer). As a lyricist, Jill is the recipient of the Harrington Award for excellence in the BMI Workshop.

CHARLIE ALTERMAN (*Understudy*). Broadway: *Brooklyn, Avenue Q.* National Tour: *Grease* (starring Frankie Avalon). Off-Broadway: *Almost Heaven, Secrets Every Smart Traveler Should Know.* Regional work includes Charles Strouse's *You Never Know* (world premiere, Trinity Rep) and eight seasons with the Williamstown Theatre Festival. Concert appearances: Dana Reeve, Billy Porter, Carol Woods and Ken Page.

AISHA deHAAS (*Understudy*) Broadway: *Caroline, or Change; Rent; Bring in Da Noise...* Television: "Law & Order," "Third Watch," "Ed." Movies: *Rent, The Secret Lives of Dentists, Marci X.* Tours: U.S. and Europe: *Dreamgirls, Ain't Misbehavin', Little Shop of Horrors,* Oleta Adams (backing vocals). Member of AEA.

EDWARD STAUDENMAYER (*Understudy*). *Forbidden Broadway, Beauty and the Beast, Scarlet Pimpernel, Joseph..., The Great Ostrovsky* (Barrymore Nomination), *Exactly Like You, Newsical, On the 20th Century, Noises Off, Bye Bye Birdie, 1776, Breaking Up Is Hard To Do,* MTV's "Celebrity Deathmatch".

SCOTT WITTMAN (*Concept, Director, Lyrics*) received the Tony, Grammy and Drama Desk awards for his work on *Hairspray.* On Broadway, in concert, for film and television and in many a boite, Scott has conceived, written and/or directed and collaborated with (are you sitting?) the following: Two Broadway shows and two Carnegie Hall concerts, with Patti LuPone, Rene Zellweger, Ewan McGregor, Elaine Stritch, Dame Edna, Nathan Lane, Bette Midler, Madeline Kahn, Christine Ebersole and the real Little Edie Beale, Lainie Kazan, Debbie Gravitte, Ann Magnuson, Andrea Martin, Lonette McKee, Sarah Jessica Parker, John Sex, Bruce Vilanch, Raquel Welsh, Rufus Wainwright, Darlene Love, Kristin Chenoweth, High Heeled Women, Holly Woodlawn and Billy Crystal on the Oscars. Scott is currently co-writing *Catch Me if You Can* with Terrance McNally and Marc Shaiman to open next season on Broadway.

DANIEL GOLDFARB (*Book*) Off-Broadway: *Modern Orthodox* at Dodger Stages; *Sarah, Sarah* at Manhattan Theater Club, *Adam Baum and the Jew Movie* at Blue Light (2000 NY Newsday Oppenheimer Award, 2003 Canadian Authors Association Award for Best Play, 2000 Dramatist's Guild Hull-Warriner Award Finalist). All three are published by Dramatists Play Service. Commissions: The Roundabout / Nederlander Organization, South Coast Rep. Grants: AT&T-OnStage, Lincoln Center Lecomte du Nouy Foundation, The Jerome Foundation, NEA. Education: The Juilliard School, NYU (BFA, MFA - now teaches playwriting and screenwriting there). Member: The Dramatist's Guild, WGA, MCC's Playwrights Coalition. Originally from Toronto, Daniel lives with his wife Marianna in New York.

SHN

Emmy® Award Winning • Tony® Award Nominated

Cathy Rigby is PETER PAN

"Something wonderful to believe in! Cathy Rigby is a Gold Medal Winning Peter Pan!"
- Joel Siegel, ABC TV

May 10-21
Orpheum Theatre

shnsf.com | ticketmaster 415-512-7770 | Groups 415-551-2020

CITIBANK BRINGS YOU BROADWAY
citibank
BROADWAY
SUBARU
Think. Feel. Drive.
BROADWAY REFRAMED

WHO'S WHO

CHRISTOPHER GATTELLI (*Choreographer*). Some favorites: directed *Silence! Silence of the Lambs: The Musical!* (Best Musical Fringe Festival 2005). Off Broadway: *Altar Boyz* (Lortel Award, Joe Callaway Award, Drama Desk nom.); *Bat Boy: The Musical!* (Lortel Award); *tick, tick...Boom!* Directed the Broadway concert of *Hair*, *A Charlie Brown Christmas*, choreographed the Broadway concert of *Chess* with Josh Groban, resident choreographer for "The Rosie O'Donnell Show". Upcoming: *High Fidelity - The Musical*, *Sunday in the Park with George*, directing a "live Billboard" in Times Square, *Emmett Otter's Jug and Band Christmas* and directing the re-invented 2007 Ringling Bros. Circus. Thank you Bethany! ILYXO8

SCOTT PASK (*Scenic Design*) won the 2005 Tony Award for *The Pillowman*, which he originally designed for London's National Theatre. Other Broadway: *The Lieutenant of Inishmore*, *The Wedding Singer*, *Urinetown* (Lortel nom), *Sweet Charity* (2005, Drama Desk nom.), *La Cage Aux Folles* (05), *Little Shop of Horrors*, *Nine* (2003, Outer Critics circle nom.), *Take Me Out* (Drama Desk nom.), *Amour* (Drama Desk, Hewes noms). Also: *On an Average Day* (West End), *Tales From Hollywood* (Donmar). *Bash* (Almeida, NY, L.A. and Showtime). 1999 Lucille Lortel and Hewes Awards for his work on The Mineola Twins; 2001 Bessie Award.

JESS GOLDSTEIN (*Costume Designer*) received the 2005 Tony Award for Lincoln Center's *The Rivals*. Other selected New York credits include *Jersey Boys*, *Julius Caesar* with Denzel Washington, *Henry IV*, *Take Me Out*, *Enchanted April*, *Proof*, *Love! Valour! Compassion!*, *The Most Happy Fella*, *Dinner With Friends*, *How I Learned to Drive*, *Stuff Happens*, *Buried Child* and *The Mineola Twins* (Lortel and Hewes Awards). He will make his Met debut with Jack O'Brien's 2007 production of *Il Trittico*. Designs for film include *A Walk on the Moon*, *Love! Valour! Compassion!* and *The Substance of Fire*. He is an associate professor at the Yale School of Drama.

CHRIS LEE (*Lighting Designer*) Broadway/West End: *Linda Eder Live At The Gershwin* (Broadway), Shakespeare's *Romeo and Juliet* (Tokyo & London). Off-Broadway: *Saving Aimee!*, *The Mistress Cycle*, *Under The Bridge*, *Boy*, *Broadway Bares VI – XIV*, *...in the absence of spring...*, *The Notebook*, *Sarah Plain And Tall*, *The Summer Of The Swans*, *Skyscraper*, *Cloud Nine*, *Linda Eder Live at Carnegie Hall*, *Once In A Lifetime*. Regional: *Urinetown*, *Elegies: A Song Cycle*, *The Last Five Years*, *One Red Flower*, *Follies*, *Hedwig And The Angry Inch*, *Grand Hotel*, *...in the absence of spring...*, *Sideshow*, *Sammy And Me*, *Rosemary And I*, *The Tin Pan Alley Rag*, *I Am My Own Wife*, *Of Mice And Men*, *My Fair Lady*, *Dames At Sea*, *Four Dogs and a Bone* and *Three Viewings*. Other: *Jesus Christ Superstar* (European Tour), *Barbie Live In Fairytopia!*, *Twice Charmed* and *Remember The Magic* for Disney Creative Entertainment, *Camp*, Design Associate with Imagination.

PETER HYLENSKI (*Sound Design*). Credits include: *The Wedding Singer*, *Sweet Charity*, *Little Women*, *Brooklyn*, *Ragtime* (London's West End, Olivier Award nomination Best Sound Design) *Opening Doors*, *Annie*, *Children's Letters to God*, *Laughing Room Only*, *Dora the Explorer*, *Chef's Theater*, *Ovations!*, *Spoleto Festival* (1999 - 2002), *Blue's Clues*. As Associate: *Cirque du Soleil's Zumanity*, *Fosse*, *Taboo*, *Seussical*, *The Music Man*, *Follies* and *Parade*. Film: re-recording mixer *Search for Life*, *SonicVision*, *Cosmic Collisions*. He holds a BFA from Carnegie Mellon University. Love and thanks to my wife Suzanne.

LARRY BLANK (*Orchestrations*) Broadway: *The Drowsy Chaperone*, *La Cage Aux Folles*, *The Producers*, *White Tie and Tails*. London: *The Producers*, *Guys and Dolls*, *Beautiful and the Damned*. National Tours: *Seussical*, *Dr. Dolittle*, *White Christmas*. Performers: Barbara Cook, Michael Crawford, John Barrowman, Michael Feinstein, Barry Manilow, Bernadette Peters, Martin Short, Tommy Tune, Nathan Lane, Marilyn Horne. Film: *Chicago*, *The Producers*, six films for Marc Shaiman.

WHO'S WHO

JOHN MILLER (*Music Coordinator*). Recent Broadway: *Hot Feet, Threepenny Opera, Wedding Singer, Lestat, Drowsy Chaperone, Jersey Boys, Sweeney Todd, Hairspray, Thoroughly Modern Mille, The Producers, Beauty & the Beast, Caroline Or Change, Brooklyn*. Studio Musician (bass): Michael Jackson, Madonna, Clapton, BB King, Sinatra, Carly Simon, Celine Dion, Tommy Flanagan, Portishead, Smashing Pumpkins, Pete Seeger, NY Philharmonic.

CHARLES LAPOINTE (*Wig Design*). Broadway: *A Raisin in the Sun, The Rivals, Henry IV, Sight Unseen, Good Vibrations, The Lieutenant of Inishmore, Jersey Boys* and *The Color Purple*. Many regional theater and opera credits including the new wig designer for the Glimmerglass Opera. My love to James.

JUNIPER STREET PRODUCTIONS (*Production Manager*). The Juniper Street Productions team is comprised of Hillary Blanken, Guy Kwan, Kevin Broomell, Ana-Rose Greene and Elena Soderblom. Current and past Broadway productions include *The Wedding Singer, Lestat, All Shook Up, Little Shop of Horrors, The Producers, Medea, Jackie Mason in Prune Danish, The Sweet Smell of Success, Fosse, Seussical*, and *The Gathering*. National Tours include *Little Shop..., Scrooge, The Producers, Fosse, Cabaret, Tallulah, Barbie in Fairytopia*, Warner Bros. *Scooby-Doo*, Nickelodeon's *Dora the Explorer, Blue's Clues*, and *Rugrats*.

BESS MARIE GLORIOSO (*Production Stage Manager*). Broadway: *Wicked, Frankie and Johnny....* Off-Broadway and Tours: *Bosoms and Neglect, The Vagina Monologues, Fully Committed, 2.5 Minute Ride*. Regional: Mark Taper Forum, Laguna Playhouse, Hartford Stage, ACT, Ford's Theatre, Huntington Theatre, Center Stage, Long Wharf. All my love to Christian, Mom and Dad.

SHN

colibrí
Mexican - Bistro

438 Geary Street across from the Curran Theatre
415-440-2737

Present your **MARTIN SHORT** ticket stub and receive a complimentary guacamole with dinner at Colibri!

Spanish for "hummingbird," Colibri Mexican Bistro is a sophisticated Mexican restaurant located across the street from the Curran Theatre in the heart of San Francisco's bustling Theatre District.

Colibri combines the simplicity of authentic family recipes with fresh, high-quality ingredients to bring diners unparalleled, delectable Mexican cuisine in a charming, turn of the century cantina setting.

BROADWAY REFRAMED

WHO'S WHO

ANA M. GARCIA (*Stage Manager*). Credits include: Production Stage Manager, *Dora the Explorer Live!* (National Tour), *Blues Clues Live!* (National Tour), Cabaret (North Carolina Theatre); Stage Manager, *Les Miserables* (Third National Tour), *Cabaret* (National Tour); Assistant Production Manager, *Chitty Chitty Bang Bang*.

BRENT PETERSON (*Assistant Stage Manager*). BA & MFA, Texas Tech University. Broadway: *Les Miserables*. National Tour: *Les Miserables*. Thanks to Gloria, Adam and Midge.

PAUL DOBIE (*Assistant Director*). As Director: *Miss Saigon*, *Great Joy*, *Holes*, *Kitty Hawk*, *The Man Who Would Be King*, *The World on a String* and others. As Associate Director: *Thoroughly Modern Millie*. As Assistant Director: *Glengarry Glen Ross*, *Wicked*, *Patti Lupone on Broadway*, *Sweeney Todd* (Avery Fischer Hall), *Pal Joey*, *Cabaret* (tour) and others.

BERNARD TELSEY CASTING (*Casting*). Bernie, Will, David, Beth, Craig, Tiffany, Stephanie, Betsy, Carrie, and Justin thank: A. Arlen, C. Beguelin, J. Bonney, S. Bray, R. Cary, D. Clement, P. Collins, B. Crowley, J. Doyle, D. Goldfarb, R. Greenberg, M. Greif, G. Griffin, J. Guare, K. Gunn, T. Herlihy, W. Holzman, H. Hunt, D. H. Hwang, N. LaBute, I. La Frenais, L. Lambert, J. Lane, J. Larson, J. Mantello, B. Martin, D. McKellar, T. Meehan, A. Menken, G. Morrison, C. Nicholaw, M. Norman, J. O'Brien, M. O'Donnell, C. Perloff, J. Rando, B. Russell, S. Schwartz, M. Shaiman, M. Short, N. Simon, M. Sklar, S. Sondheim, J. Taymor, J. Westfeldt, A. Willis, S. Wittman, D. Yazbek, J. Zaks, ACT, ATC, HSC, MCC, and STC, for trusting us. Although we have our pride, we have been known to cast for food.

ALAN WASSER ASSOCIATES (*General Manager*) under the supervision of Alan Wasser and Allan Williams, manages the Broadway productions of *The Phantom of the Opera*, *Lestat*, and *Festen*, the North American touring productions of *Les Miserables*, *Phantom*, the family attractions *Dora the Explorer* and *Barbie Live! In Fairytopia*, and the Las Vegas production of *Phantom*. Future Broadway productions include *A Chorus Line*, *Journey's End*, *Thurgood*, *Cry Baby*, *Ever After*, and *The Man in the White Suit*.

BASE ENTERTAINMENT (*Producer*) is an intellectual property and live entertainment company with offices in New York and Las Vegas. BASE develops, produces and manages intellectual properties generated from live entertainment, which may reach audiences through various live, digital, broadcast and other platforms. Current productions include the new Las Vegas spectacular of Andrew Lloyd Webber's *The Phantom of the Opera* at the Venetian Resort and Casino and Cirque du Soleil's *Delirium*. BASE is currently developing programming for two new theaters at the Las Vegas Planet Hollywood Resort and Casino. BASE founders include industry veterans Brian Becker and Scott Zeiger and private equity firm Clarity Partners.

HARBOR ENTERTAINMENT (*Producer*). David Broser and Aaron Harnick are principals of Harbor Entertainment, a theatrical production company. Recent Broadway productions: *Fiddler on the Roof* (nominated for six 2004 Tony Awards including Best Musical Revival), *All Shook Up* and *'night, Mother*, the Pulitzer Prize-winning play starring Edie Falco and Brenda Blethyn. David is president of RDA Ventures, a private equity investment firm that invests as principal or lead investor in diverse companies and projects in a variety of industries. Aaron was an associate producer on *Frankie and Johnny in the Clair de Lune* on Broadway starring Edie Falco and Stanley Tucci and *Debbie Does Dallas* off-Broadway.

ROY FURMAN (*Producer*) co-produced *The Color Purple*, *The Odd Couple*, *The Wedding Singer*, *The History Boys* and *The Caine Mutiny Court-Martial* this season. Last year, he was co-producer of the Tony

WHO'S WHO

Award-winning Best Musical *Spamalot*, *Dirty Rotten Scoundrels*, *The Pillowman* and *Democracy*. Mr. Furman co-founded the investment firm Furman Selz and is currently vice chairman of Jefferies & Company and chairman of Jefferies Capital Partners, its private-equity division. He is vice chairman of Lincoln Center for the Performing Arts, chairman emeritus of the Film Society of Lincoln Center and vice president of the New York City Opera.

JOANNA HAGEN *(Executive Producer)* is a 12 year veteran of PACE Theatrical Group, SFX, Clear Channel, Live Nation and now BASE Entertainment. She has held senior production positions in each organization and she helped launch and operate the highly successful family/variety divisions in each company.

STAFF FOR *MARTIN SHORT: FAME BECOMES ME*

GENERAL MANAGEMENT
ALAN WASSER ASSOCIATES
Alan Wasser Allan Williams
Lane Marsh

GENERAL PRESS REPRESENTATIVE
BARLOW•HARTMAN
Michael Hartman John Barlow
Dennis Crowley Ryan Ratelle

MARKETING MANAGER
Jennifer DeLange

CASTING BY
BERNARD TELSEY CASTING, C.S.A.
Bernie Telsey, Will Cantler, David Vaccari,
Bethany Knox, Craig Burns,
Tiffany Little Canfield, Stephanie Yankwitt,
Betsy Sherwood, Carrie Rosson, Justin Huff

COMPANY MANAGER
Penelope Daulton

PRODUCTION MANAGEMENT
JUNIPER STREET PRODUCTIONS
Hillary Blanken Guy Kwan

Production Stage Manager ..Bess Marie Glorioso
Stage Manager .....Ana M. Garcia
Assistant Stage Manager .....Brent Peterson

SHN

Cortez Restaurant & Bar

550 Geary Street inside the Hotel Adagio
415-292-6360

Present your MARTIN SHORT ticket stub and receive a complimentary dessert at Cortez!

Named after the famed explorer, Cortez ignites the dining scene under the adventurous order of chef team Louis Maldonado and Seth Bowden. This small plate eatery has drawn rave reviews from Food and Wine and Condè Nast Traveler magazines for the delectable fair and lively atmosphere.

Diners walk through the warmly lit dining room and can peer into the open kitchen where Louis and Seth prepare creative, Mediterranean-inspired cuisine. Located in the Hotel Adagio, Cortez is a perfect setting for the pre & post theatre crowd.

BROADWAY REFRAMED

WHO'S WHO

General Management Associates.....Connie Yung, Thom Mitchell, Robert Nolan, Aaron Lustbader
Assistant Director.....Paul Dobie
Assistant Choreographer.....Bethany Pettigrew
Associate Scenic Designer ....Orit Jacoby Carroll
Assistant Scenic Designer .....Lauren Alvarez
Associate Costume Designer.....China Lee
Makeup Designer .....Angelina Avallone
Prosthetics .....Kevin Haney
Hair Designer.....Angelina Avalonne
Associate Lighting Designer.....Jason Jeunnette
Associate Sound Designer.....TJ McEvoy
Production Carpenter .....David "Pfish" Terry
Assistant Carpenter .....Christopher Latsch
Production Electrician.....Dan D. Coey
Head Electrician .....Brian Dawson
Automated Light Programmer.....Rich Tyndall
Production Property .....Robert Valli
Assistant Property .....Jill Johnson
Production Sound .....TJ McEvoy
Head Sound .....Tucker Howard
Wardrobe Supervisor .....Michael Growler
Dresser for Mr. Short .....Derek Moreno
Hair & Make-up Supervisor.....Susan Corrado
Assistant Hair & Make-up Supervisor.....Janelle Leone
Script Supervisor.....Melanie T. Morgan
Additional Orchestratioins .....Peter Myers
Music Coordinator.....John Miller
Assistant to John Miller .....Charles Butler
Music Preparation .....Paul Holderbaum / Chelsea Music Service
Electronic Music System Design and Programming .....Jim Harp / Music Arts Technologies Inc.
Production Management Associate .....Ana-Rose Greene
Press Associates .....Leslie Baden, Jon Dimond, Carol Fineman, Bethany Larsen, Rick Miramontez, Gerilyn Shur, Andrew Snyder, Wayne Wolf
Production Assistants .....Melanie T. Morgan, Connor "Mac" Smith
Assts. to Messrs. Shaiman and Wittman .....Lucian Paine, Richard Read
Legal .....Franklin Weinrib Rudell & Vassallo/ Elliot Brown, Jonathan Lonner
Accounting .....Rosenberg, Neuwirth & Kuchner/ Chris Cacace
Insurance.....DeWitt Stern Group, Inc./ Peter Shoemaker
Banking .....JPMorgan Chase / Michele Gibbons
Payroll.....Castellana Services, Inc. / Lance Castellana
Travel .....Navigant, Inc./ Janice Kessler
Housing .....Road Rebel Entertainment / Lindsay Olson
Advertising.....SPOTCo / Drew Hodges, Jim Edward, Tom Greenwald, Tom McCann, Laura Price
Production Photographer.....Paul Kolnik
Theatre Displays .....King Displays
Web Site Design .....Situation Marketing / Damian Bazadona, Ian Bennett, Lisa Cecchini, Tom Lorenzo
Group Sales.....TDI / 800.BROADWAY

CREDITS

Scenery and scenic effects built and electrified by PRG Scenic Technologies, New Windsor, NY; Showman Fabricators, Inc., Long Island City, NY; and Cigar Box Studios, Inc., Newburgh, NY. Scenery painted by Scenic Art Studios, Cornwall, NY; Show control and scenic motion control featuring Stage Command Systems® by PRG Scenic Technologies, New Windsor, NY; Softgoods built by I. Weiss and Sons, Inc., Long Island City, NY. Lighting equipment provided by PRG Lighting, North Bergen, NJ; Sound equipment provided by PRG Audio, Mt. Vernon, NY; Furniture and props executed by John Creech Design and Production, Brooklyn, NY; Additional set and hand props courtesy of The Spoon Group, Rahway, NJ; Costumes executed by Martin Izquierdo Studio and Studio Rouge; Custom wigs executed by Watson Associates; Interstate hauling by Clark Transfer, Inc. Throat lozenges provided by Ricola. Thank you to Atacer Corp. for Emer'gen C. Thank you to Yogi Tea.

Special Thanks
Paul Flaherty, David Feldman, Dick Blasucci, Michael Short, Matt Roberts

www.martinshortonbroadway.com

ssdc The Director and Choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

The actors and stage managers employed in this production are members of Actors' Equity Association, the union of professional actors and stage managers in the United States.

United Scenic Artists represents the designers and scenic painters for the American Theatre.

Backstage and Front of the House employees are represented by the International Alliance of Theatrical Stage Employees (or I.A.T.S.E.).

ATPAM The Press Agents and Company Managers in this production are represented by the Association of Theatrical Press Agents & Managers.

LIVE BROADWAY

LOCAL 802 AFM

THE PLAYBILL® READER

AGE:
median age – 44

ANNUAL INCOME: (household)
average annual income – $119,155.

INVESTMENTS: 85% own investments

AUTOMOBILES: 69% own 2 or more cars

DINING OUT: 78% dine out before or after the theater

OCCUPATION: Professional, Managerial & Executive – 68%

TIME SPENT READING PLAYBILL: In the theater: 10 min.
At home: 11 min.

For information On How To Reach This Responsive Audience
CALL: DONALD ROBERTS (415) 637-8243

Mercedes-Benz USA, LLC

YOU'RE NOT BUYING A CAR.

YOU'RE BUYING A BELIEF.

THE NOTION OF BUILDING A MERCEDES-BENZ HAS ALWAYS BEEN AN EXCEPTIONALLY MEANINGFUL ENDEAVOR. MORE THAN MAKING A MACHINE, WE ARE UPHOLDING AN IDEAL. MORE THAN SIMPLY TURNING OUT NEW MODELS, WE ARE ADVANCING AN ENTIRE INDUSTRY WITH EVERY NEW INNOVATION.

From the very beginning, from the moment we built the first automobile back in 1886, the world was watching. Learning. Adoring. We won races, design awards and recognition for safety developments. In turn, we earned the respect of every true automobile aficionado the world over.

2006 will be no different. The introduction of the new S-Class will once again raise the industry to new heights. In technology, design, performance and luxury, the car unveils an altogether unprecedented level of achievement. And demonstrates a belief that as long as we strive for the highest possible level of integrity in everything we do, there will be people on this earth who appreciate it.

Unlike any other.

Mercedes-Benz

MBUSA.com

Model shown 2007 S 550. **For more information, call 1-800-FOR-MERCEDES, or visit MBUSA.com**